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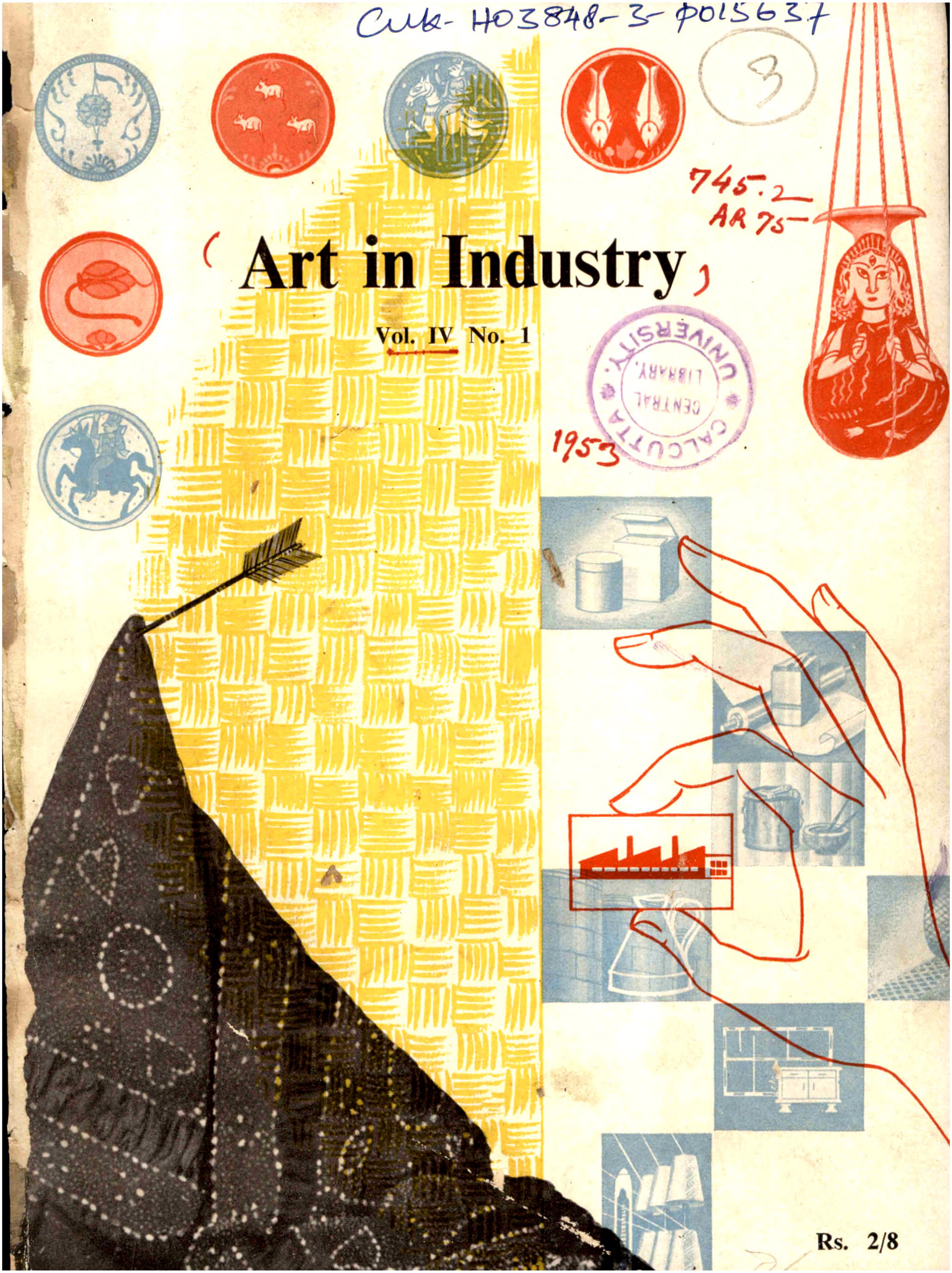

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ART IN INDUSTRY is not intended to be an exclusive organ of the Indian Institute of Art in Industry. It is really the organ of a movement. It invites collaboration from writers, artists, industrialists and others who take an active interest in the problems of applied arts, especially in relation to India's cultural and artistic heritage.

The Editor will be glad to consider for publication manuscripts on various industrial arts and crafts and relevant subjects. The articles should not be too technical, but written in an interesting and popular way.

Each article should be accompanied by good photographs. Glossy photographs are preferable for reproduction purposes. The photographer's name and address and a written permission for reproduction should accompany each photograph.

All materials are handled with care but the Editor does not take any responsibility for their loss or damage in circumstances beyond his control.

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ART IN INDUSTRY EXHIBITION

A Singbhum Terracotta doll

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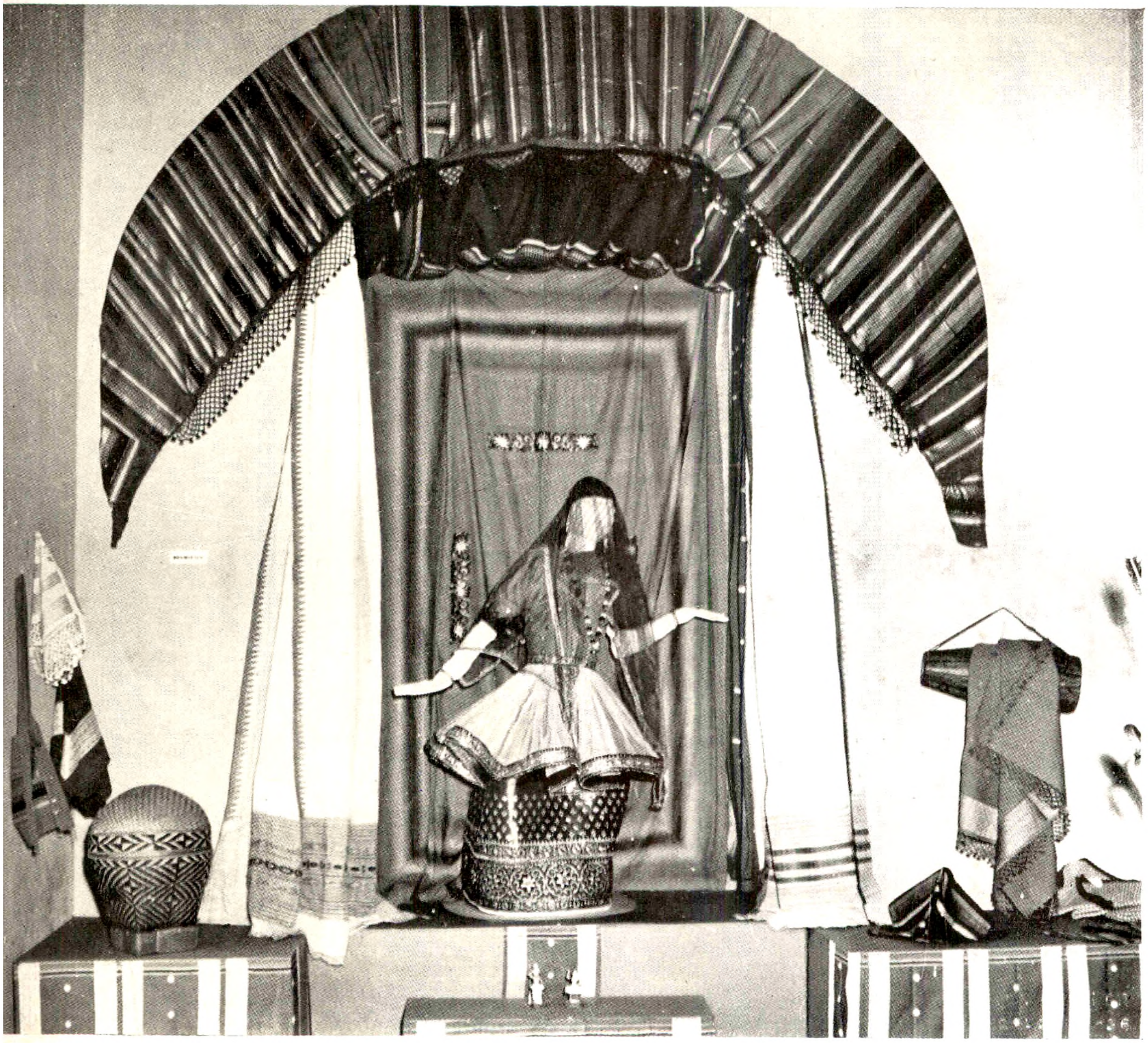
THE combination of traditional arts and crafts with modern commercial art and design has now become an accepted feature of the Annual Art in Industry Exhibition. The main object this year was to display the wealth of our arts and crafts that can be unearthed from the remote corners of our villages. At the same time an attempt was made to show how far we have been successful in giving a truly Indian look to our commercial art and design. Herein lies the significance of the combination of two important aspects of our national life, which at first sight seem diametrically opposed to each other.

A great deal of the success of the Exhibition this year, which was held at the Institute's own premises during January 28 and February 8, was due, as usual, to the ready co-operation of the members of the Institute, the different State Governments, co-operative handicrafts associations and individual artists.

The Cottage Industries Section was very carefully planned out. It was an attempt to display the products of each State in its appropriate background. Our arts and crafts are generally produced for the local market. Their designs and colour patterns are inspired by the natural surroundings and the cultural traditions of the artisans. Hence, it was felt that this way alone would it be possible to



The Manipur stand with a cloth mannequin in the famous Rasha dress

give the visitors a vivid and rich experience of the culture and the artistic capabilities of the different peoples of our country.

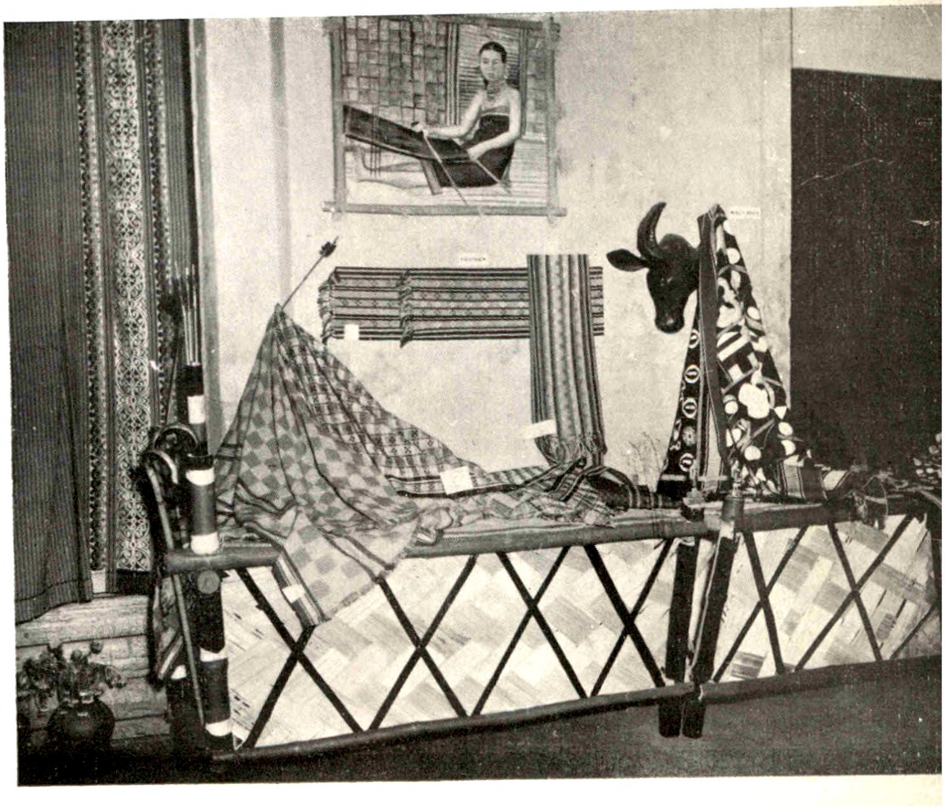
Moreover, such a display gave the discriminating visitor an opportunity to evaluate the progress or deterioration of the arts and crafts of each State, compare their different characteristics and see how successfully ancient designs and motifs had been used for modern needs.

As always, this year too, the stands were prepared from easily available and inexpensive objects, like broken branches of trees, bamboo strips, earthen-ware pots, the Bengal ghata and so on. It was an attempt to show how effectively one could use common objects for display purposes, without having to turn over the leaves of foreign magazines for novel and attractive ideas.

As one entered the Exhibition Halls, on the left stood the Manipur stand. The legendary land of the music of temple bells, songs and dances, had been appropriately represented by a life-size cloth mannequin, a Manipur belle in the famous Rasha dress. The mridanga on the right and a couple of pressed wood toys, representing a mridanga player and a dancing girl, helped to heighten the effect of the life-size mannequin.

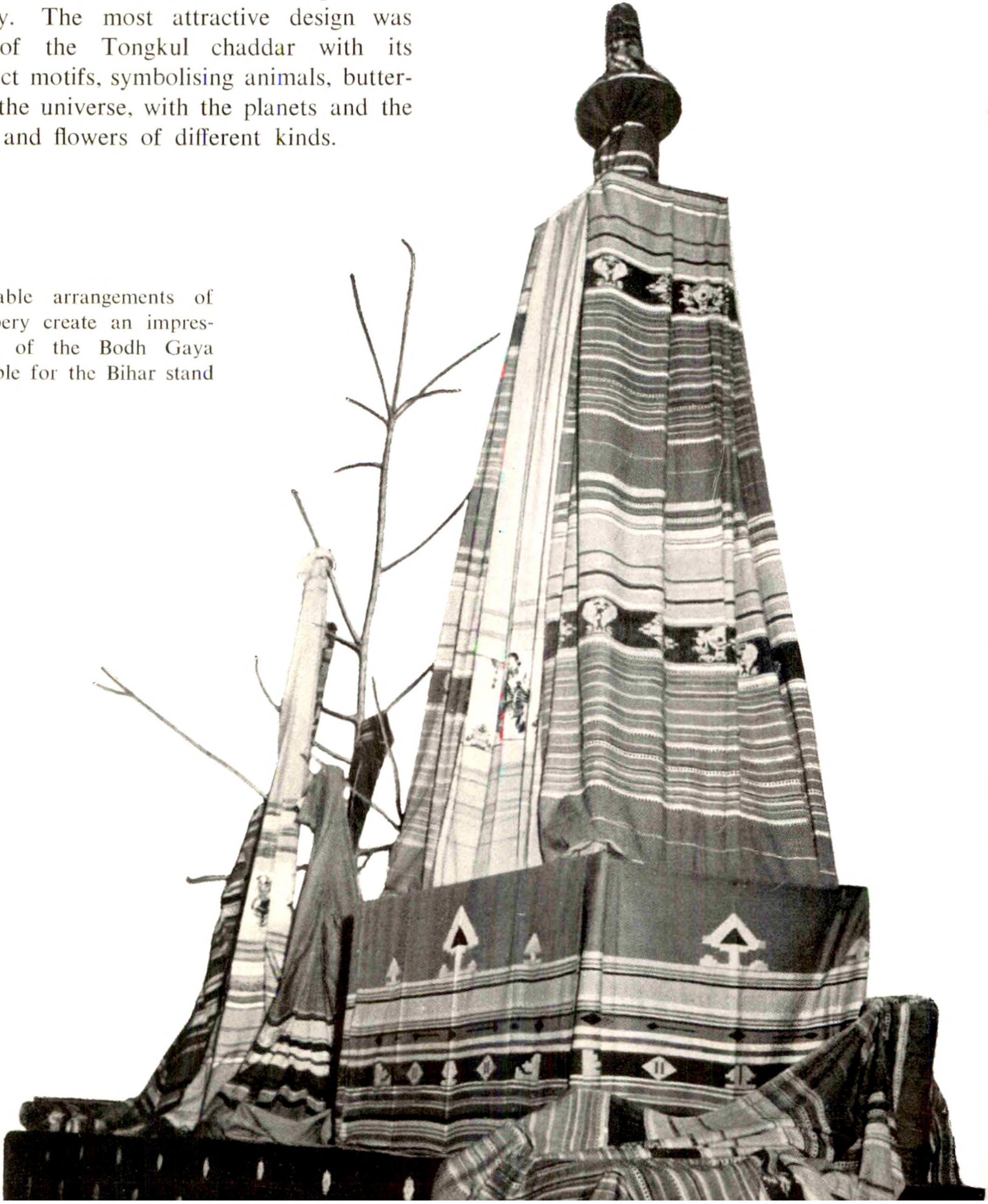
On either side were displayed a variety of textile products supplied by the Manipur Handloom Industries and the Arts and Weaving House of Imphal. Fine quality weaving and exquisite embroidery designs are the chief characteristics of the Manipuri textiles. The bedspreads, the assanas or mats, the lashingphee, cushion covers, shoulder bags and small bags displayed here were embroidered with colourful floral and geometric designs. The most common design was the pestle, whose beauty was enhanced both by the combination of suitable colours, and the rich sheen of the local silk, extracted from the fruits of the simul tree. The Manipur basket, with its decorated border, was indeed a fine specimen of craftsmanship.

The Tripura and the Naga Hills stands consisted of decorative bamboo machans, similar to those used by the local people to display their wares in the market. An interesting specimen of Tripura craftsmanship was the painting of a Naga girl, framed by rough bamboo strips. The buffalo mask, used by the Nagas in the festive dance, helped create the proper atmosphere for the Tongkul Naga chaddar which hung from

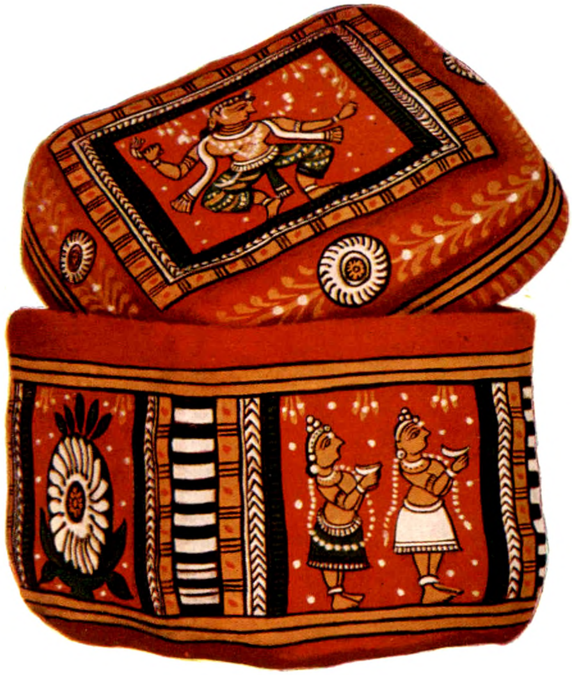


The Tripura and Naga Hills stands, consisting of decorative bamboo machans one of its horns. The typical Naga toys, representing their people in their daily toil, the decorated bamboo quiver and the arrows, all added to the exotic and yet artistic attraction of these stands.

Here were quite a few specimens of the famous riha, still worn by the Tripura women. The influence of mat-weaving was very much in evidence in the ribbed pattern of some of the bedspreads. The grouping of colours of these textiles had a primitive quality. The most attractive design was that of the Tongkul chaddar with its abstract motifs, symbolising animals, butterflies, the universe, with the planets and the stars, and flowers of different kinds.



Suitable arrangements of drapery create an impression of the Bodh Gaya temple for the Bihar stand

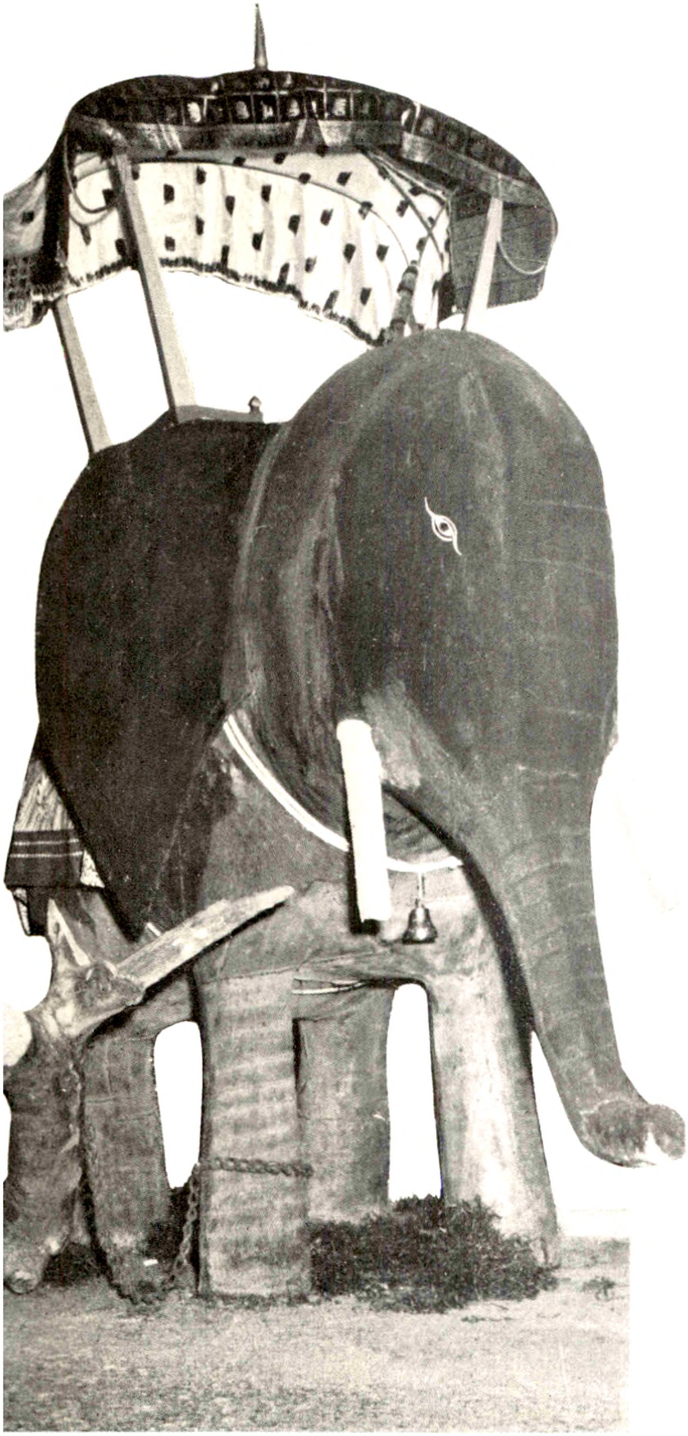


A colourfully decorated jhanpi from Orissa

Here could be seen also a few specimens of the decorated bamboo umbrella sticks of Tripura. Nearly 80 per cent of India's requirements of this article come from this State. Most of the products displayed on these stands had been supplied by the Tripura Home Industries of Agartala.

The central pieces of the Orissa stand were a wooden model of an Orissa temple, kindly lent for the Exhibition by the Ashutosh Museum of Indian Art, Calcutta, and a chariot wheel, reminiscent of the ratha yatras of Puri. From this wheel were hung a few beautiful specimens of the famous Bandha textiles, a very ancient process of warp-weft tie and dye weaving of Orissa. The range of interests on this stand was varied and of exquisite beauty. The wooden Jagannath box, with its colourful decorations, and the two nayika figures in stone represented the continuity of a tradition that is older than even the famous sun temple of Konarak. Here was evidence, little known before, that sculpture is still practised in Orissa. In this connection one must mention the delicate craftsmanship of the wooden figure of Krishna as well. These and the decorated jhanpis or containers had been secured from some of the few living masters of Orissa.

The Tussar, Garad and Bichitrapuri sarees of Sambalpur and the other cotton fabrics, supplied by Messrs. Jagadish Chatterjee & Co., the Calcutta representatives of the Textile Marketing Organisation of Orissa, Cuttack, proved the richness of the craft



traditions of Orissa and their ability to delight the eye with their beautiful patterns. At the same time one has to note that Orissa had no new designs to offer.

Facing Orissa stood the Bihar stand. Suitable arrangement of drapery had created here an abstract impression of the famous Bodh Gaya temple. From dried branches of the banyan tree, so closely associated with the life of Buddha, hung specimens of Bihar textiles, supplied by the Cottage Industries Handloom Marketing Organisation of Patna. The khatia, the dholak and a pair of dancing rag dolls helped to create a suitable atmosphere for the display of the products of this land of simple people. Among the

The baby elephant with the rich Banaras brocade canopy over the howdah few items here the most attractive were the cloth bags, shaped like the batua. Bihar too had failed to present any new designs.

From here one passed on to the small second room, almost filled by a baby elephant, chained to a log and carrying on his back a gaily decorated howdah, draped with Banaras brocades, supplied by the Indian Textiles Co. Ltd. of Calcutta. Thus was represented all the glamour and the pageantry of the so-called fabulous East, which is so closely associated with the brocades of Banaras. A beautiful brocade bedspread with exquisite patterns, costing Rs. 1,400/-, decorated one of the walls and an equally magnificent printed durree, giving the impression of a carpet from a distance, and priced Rs. 40/-, the other. Both these items gave one an idea not only of the craftsmanship of the ancient Banaras weaver, but also of his modern heir, developed by the Government U. P. Handicrafts of Lucknow.

Tucked away in one of the corners was the portable Aditex loom, designed by Mrs. Edith Schragenheim and the beautiful cotton-cane mats, shoulder bags, and cotton-cane wall hangings woven by herself on this loom.

In the other corner were some of the batik textiles made by Mrs. Sabita Tagore and a few specimens of the use of our traditional toys by Mr. P. K. Dutta, to produce attractive table-effects, and mural decorations. Little baskets or kunkes, associated with the worship of Lakshmi, the goddess of wealth and prosperity, had been adapted to serve the needs of pin cushions. Toy elephants of Uttar Pradesh had been transformed into book-ends. Powder cases rested on the heads of four wooden owls.

The most exciting section of the Exhibition was in the Projection Hall. Here stood the huge Mayurpankhi or peacock boat, packed with delightful dolls and toys. It reminded one of the inimitable fairy tales of India, which one heard at one's mother's knee, of the adventures of the prince, the merchant's son and the chief minister's son, sailing the seven seas and the thirteen rivers on the magic boat that floats on the wings of a peacock.

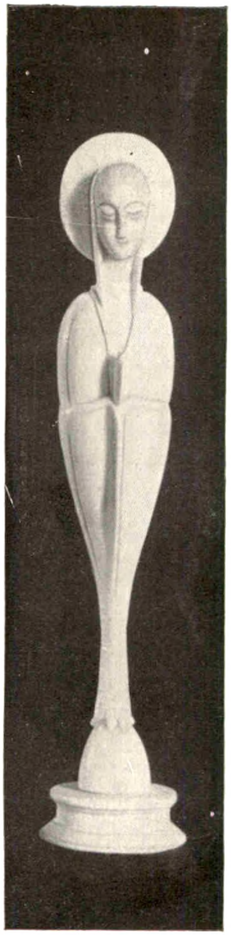
The Mayurpankhi served the subtlest of delicacies to the visitors. Young and old browsed along her gunwales and thwarts, picking out the Mahenjo-Daro-like terracotta figures, the votive wooden dolls of Andhra, the animals and birds from Banaras, the Manipur rag dolls in rasha dress, terracotta bulls and lions from Indore, brightly coloured terracotta elephants, horsemen, peacocks and lions from Bihar, and any number of traditional wooden and clay dolls from the different parts of Bengal.

In the centre of the boat, under the awning stood one of the famous rice-measuring bowls of Suri in Birbhum, supplied by the Bengal Home Industries Association, who have helped to keep alive this dying craft. The solid wood bowl was decorated with plates of engraved brass, and the grain spilling over on to the floor of the boat recalled to mind the days when Bengal was really the golden land of plenty.

But for a few individual collections the toys had been procured by the Institute from different parts of the country and the main emphasis was on the folk element, with its timed variations.

Along the walls all around the boat stood the stands of the different States—Bengal, Uttar Pradesh, Madras, Bombay and Hyderabad.

A portion of the hall was devoted to Bengal, with the village hut as the centre piece of the stands. On the right of the hut was a pigeon roost from which hung some modern Bengal silk sarees, with interesting designs influenced by motifs of traditional toys, supplied by the Bengal Home Industries Association. On the wall on a background of decorated reed mats, supplied by Ahmad Hussain, hung similar



A Murshidabad ivory image of the Virgin Mary

printed silk scarfs, ladies' hand bags and shoulder bags influenced by Manipuri designs.

The hut was decorated with the typical chalachitra, Manasha Ghata, Lakshmi Sara, the hookah leaning against the gamcha or soft towel, a sheaf of corn, a lantern, a namabali, even a pair of Vidyasagari type of slippers. All these lent local colour and provided a proper background for the famous textile products of Bengal displayed here—sarees of Santipur, Dacca, Baluchar, Murshidabad and Tangail patterns.

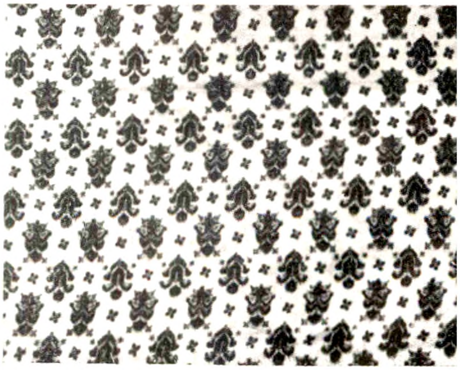
The Dacca saree is a rarity these days, as the art seems to have suffered a death blow as a result of the inevitable economic consequences of the partition. The beautiful specimen displayed here could indeed be considered as a Museum piece.

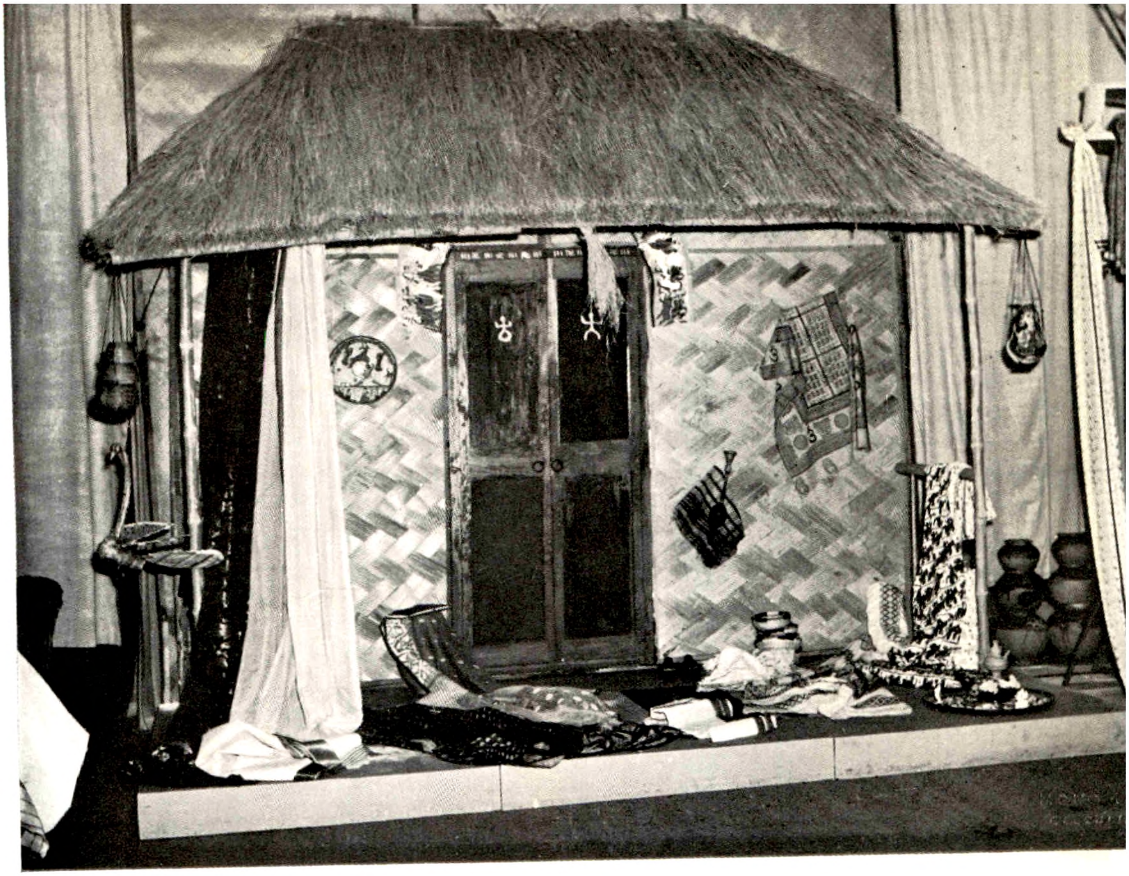
The fine and cloud-soft Santipuri saree exhibited here had a story of its own. It was one of five woven by an old master weaver in the days before the war. Four he had sold and this last piece he had preserved to show the Governor of his State. This wish of his was fulfilled when the Exhibition this year was opened by the Governor of West Bengal.

A set of the famous rice-measuring bowls of Suri

A typical Durga Sara from Bengal

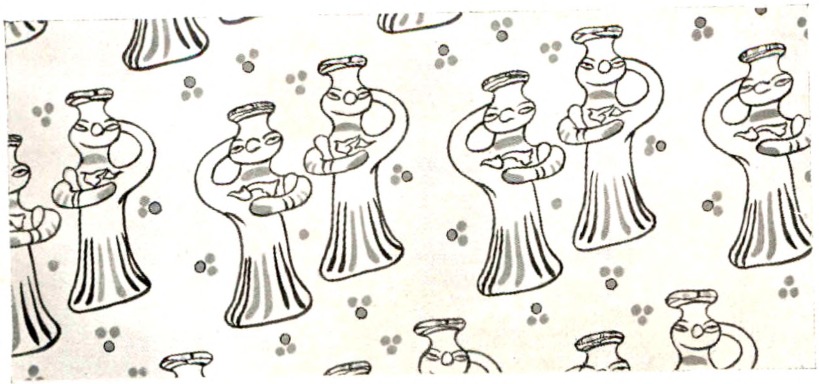
U. P. printed textile design





A typical Bengal hut displaying some rare specimens of handloom textiles

In the Bengal section were also a few fine specimens of reed mats or paties, made by Ahmad Hussain. Next to this were displayed a number of coloured but inexpensive handloom sarees, procured from the Howrah hat. From branches of trees, creating an abstract impression, hung silk sarees,



An interesting use of traditional toys for modern printed textiles of Bengal

Flower bowl with Radha-Krishna design from U.P.

supplied by the West Bengal Government Cottage Industries Sales Emporium. Next to this stand stood a set of the famous Birbhum rice bowls. And the last stand was a ladder on which were displayed the typical silk sarees worn by Bengali housewives for ceremonial purposes, the patta bastra, the sanctified garments without wearing which no one may serve the household gods.

The left wall of the Projection Hall was devoted to the varied cottage industry products of Uttar Pradesh, supplied by Government U. P. Handicrafts of Lucknow. In the centre of the stand stood a wheel

A colourful design for printed cotton textiles from Bombay

An Ajanta floral design pallu from Hyderabad

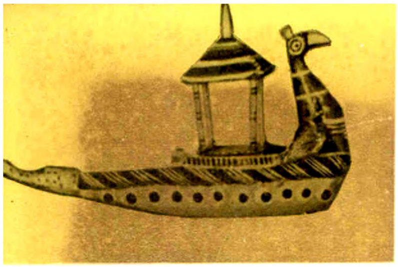
A specimen of the famous Bidri work of Hyderabad

representing the Sarnath Dharma-Chakra. The section opened with a typical U.P. basket, from which spiralled upwards a strip of U.P. carpet designs. Then there was the inevitable model of the Taj Mahal. Among the textile products one noticed the use of motifs from the Mohenjo-Daro, especially the Bull, on a very large scale. Small ivory seals of these symbols attracted a great deal of attention. The exquisite wood carvings and the Moradabad brass ware were well represented. They had, however, very little to offer in the way of new designs. In the ceramic group one noticed new efforts. The large flower bowls with Radha-Krishna designs were quite attractive.

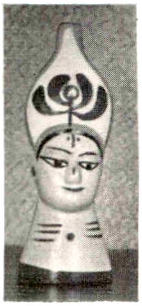
Another interesting display stand in this section was the representation of the kadam tree, from which hung Banaras brocade scarfs and sarees. The idea seemed to have come from the mythological story of the stealing of the clothes of the Gopinis by Krishna on the banks of the Jamuna.

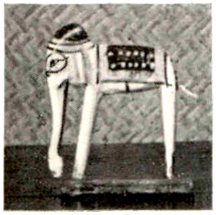
On the stage in the hall stood an old palki or palanquin, associated with many legends, and, till the end of the nineteenth century, considered the most aristocratic form of conveyance in Bengal. From inside the palki peeped the head of a bride, decked in a

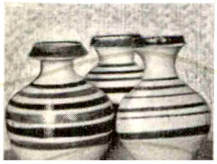
Decorated wooden bowls from Hyderabad

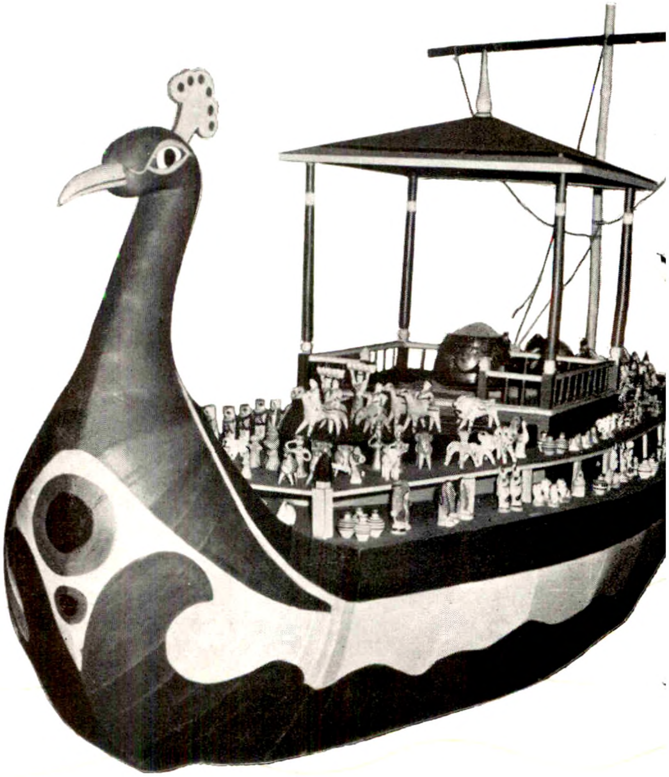


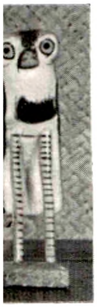
The Banaras wooden toy Mayurpankhi boat, which inspired the stand for the toys

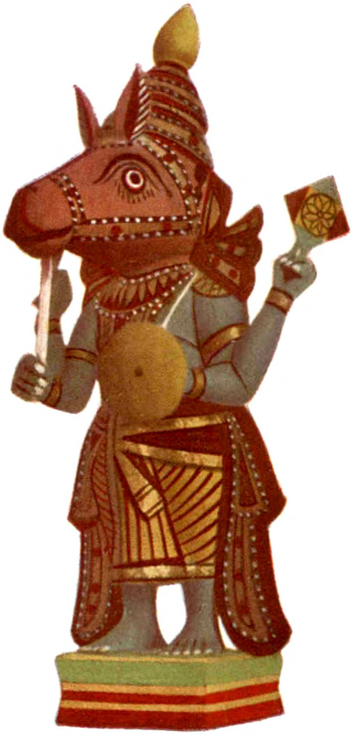








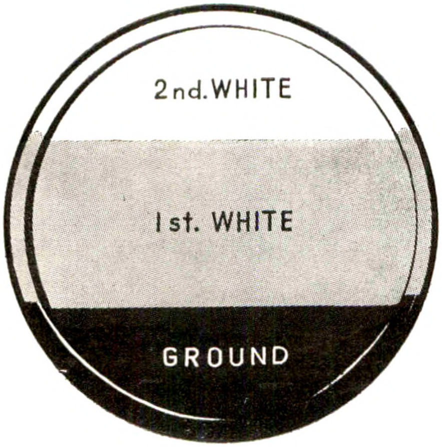




One of the Dasa Avatar toys from Andhra

Clockwise from the bottom: Terracotta pitchers. Bihar; terracotta dog, 24 Parganas; terracotta horse, 24 Parganas; wooden elephant, Banaras; terracotta Krishna and Radha, Majilpur; Panchapradip, Bihar; wooden owl, Burdwan; wooden doll, Hooghly; pressed wood Sri Gouranga, Krishnanagore; wooden doll, Kalighat; Dakshinrai, Majilpur; terracotta figure, Birbhum; wooden owl, U.P.; pressed wood doll, Naga Hills.

The Mayurpankhi Boat with its collection of toys from different parts of India



Three stages of enamel printing

gorgeous red Banaras saree, the typical bridal robe, specially prepared for the Exhibition by the Indian Textile Co. Ltd. of Calcutta.

The first stand on the right wall displayed goods from Madras. Bronze figures of Parvati and dancing girls and a temple curtain depicting scenes from the Ramayana were the most interesting specimens. A pink saree, artistically draped behind the head of the bronze Parvati, suggested the cloud of glory that is associated with godhead. The textiles had been supplied by the Madras Handloom Weavers' Provincial Co-operative Society Ltd., and the bronze figures by the Orient Art Palace of Calcutta.

The exquisite prints of varied and interesting designs were the chief attractions of the Bombay stand. Many traditional patterns and motifs have been effectively used on these modern prints by the Bombay Government Cottage and Small Scale Industries Sales Depot. Among the interesting exhibits here were photograph albums covered with reed mats and ladies' hand bags of the same material. The common beaded choli used by the Bombay working women had been transformed into fashionable wear, and was found to be very popular with the lady visitors.

The most attractive exhibit on this stand was a black and red "tie and dye" saree. Its mosaic of exquisite patterns speaks highly of the workmanship of the Rajasthani weavers, who have kept alive this famous ancient tradition.

A horse-shoe arch formed with Himru textiles accommodated the products of Hyderabad State, supplied by the Government Cottage Industries Sales Depot. Here were various specimens of lacquer work, hand-painted wooden bowls, soft leather nagras, rope sandals and the famed Bidri or silver inlaid work, associated with Bidar. The most attractive item here was a brocade pallu, on which was embroidered a lotus design from the Ajanta caves.

And so ended the Cottage Industries Section of the Exhibition with its riot of colours, a feast of exquisite designs and above all the dreamland of our traditional toys, parading their glory on the Mayurpankhi.

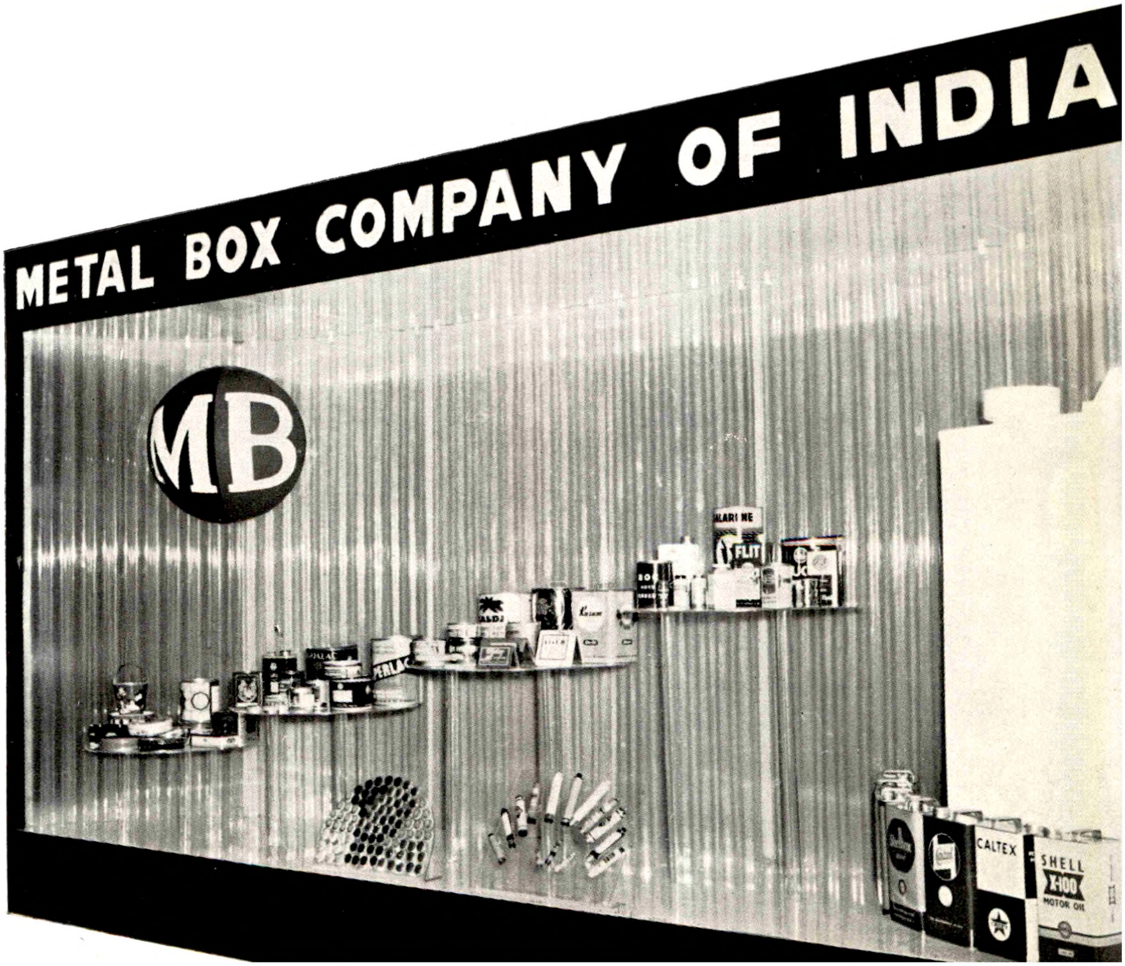
As one left the Cottage Industries Section and entered the Commercial Section, one felt as if one had entered a different world. One passed from the twilight of the dreamland of yesterday into the morning dazzle of tomorrow. Probably the blazing colours of the rainbow, that whirled round behind the massive stand of Metal Box, were partly responsible for this impression. Here was an array of tin containers of various sizes, colours and shapes and often decorated with beautiful Indian designs. Unfortunately the colours of the rainbow interfered with a closer study of the excellence of the range of the products of Metal Box. The huge plastic can on which, in different colours, moved the words "No other Container protects better than the can" was indeed a brilliant idea well executed.

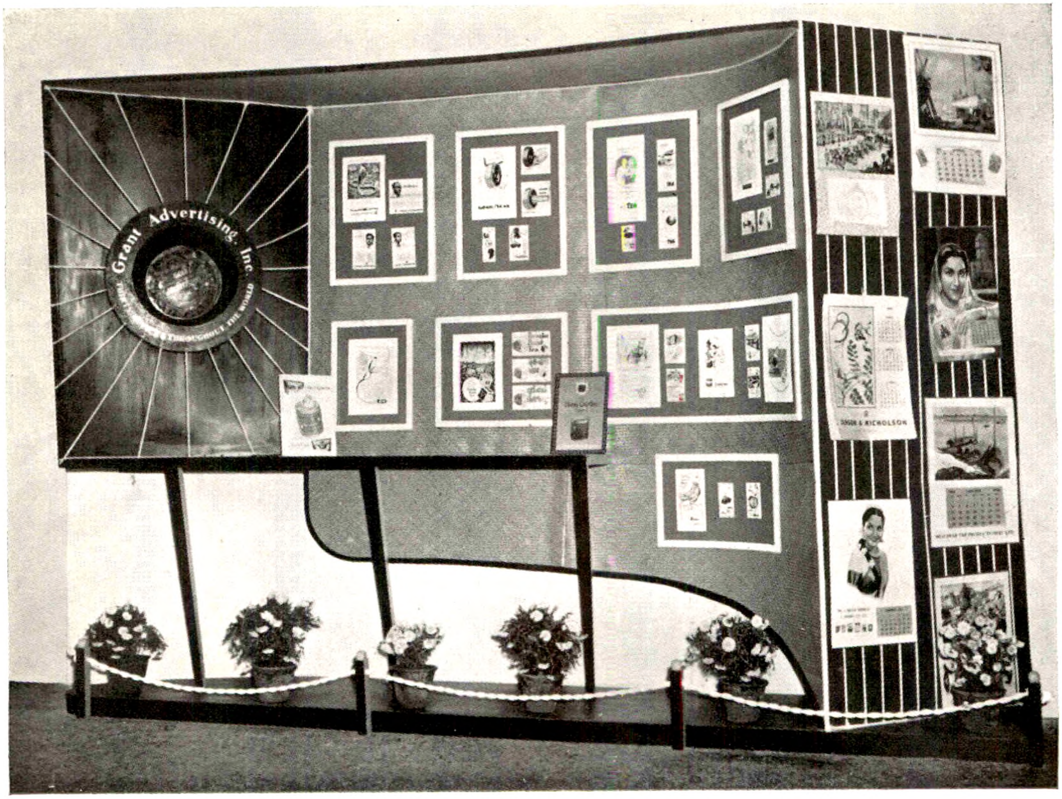
In the same room was the Bengal Enamel stand. It showed the great progress made in enamel printing. Twenty-seven colours on one plate showed the excellence of the reproduction of the shades of varying hues.

On two boards on the wall were displayed a few specimens of commercial photography, both foreign and Indian, and stills from documentary films. Among Indians Mr. Ahmed Ali's Howrah Bridge showed great technical skill. Other photographs by Mordecai, Mr. Pathak and Studio Everest attracted attention. Mr. Bob Willoughby's photographs showed that Indian commercial photography had still a long way to go.

The Documentary Films Section was newly introduced this year. It evoked great response from leading producers all over the

The Metal Box stand with the huge plastic can on the right





Effective use of cane matting on the Grant Advertising stand

country. The stills displayed were from the prize-winning films—A Tiny Thing Brings Death of I.C.I., Glimpses of Assam and Kumaon Hills of the Films Division, and Konarak of Dunlop.

The next room was devoted to Printing and Advertising. Grant Advertising used cane matting effectively in an excellent stand, on which were displayed various specimens of calendars, Press and magazine advertisement and direct mail, all designed and printed in India. The lay-out of the advertisements was really attractive, the printing clear and the effect sought after seemed to have been adequately conveyed.

The Sree Saraswaty Press stand was indeed an impressive piece of work. Quality printing is the motto of the firm and the specimens of off-set, half-tone, letter-press, block-making and type-casting displayed here were really first class. The stand was designed to give an idea of the different processes involved in printing.

Gossain, another leading printer, had also provided a stand, on which were displayed specimens of work produced by this firm. The stand was influenced by Western design. The display, giving an idea of the process involved in colour printing, was indeed very useful and instructive. The excellence of the work of this firm was evident from some of the reproductions of photographs and paintings, which were difficult to distinguish from the original.

On a board on the wall hung a few specimens of Press advertisements and direct mail produced by the members of the Institute. The Certificate of Merit of the Institute, displayed here, was an example of the proper utilisation of our ancient designs.

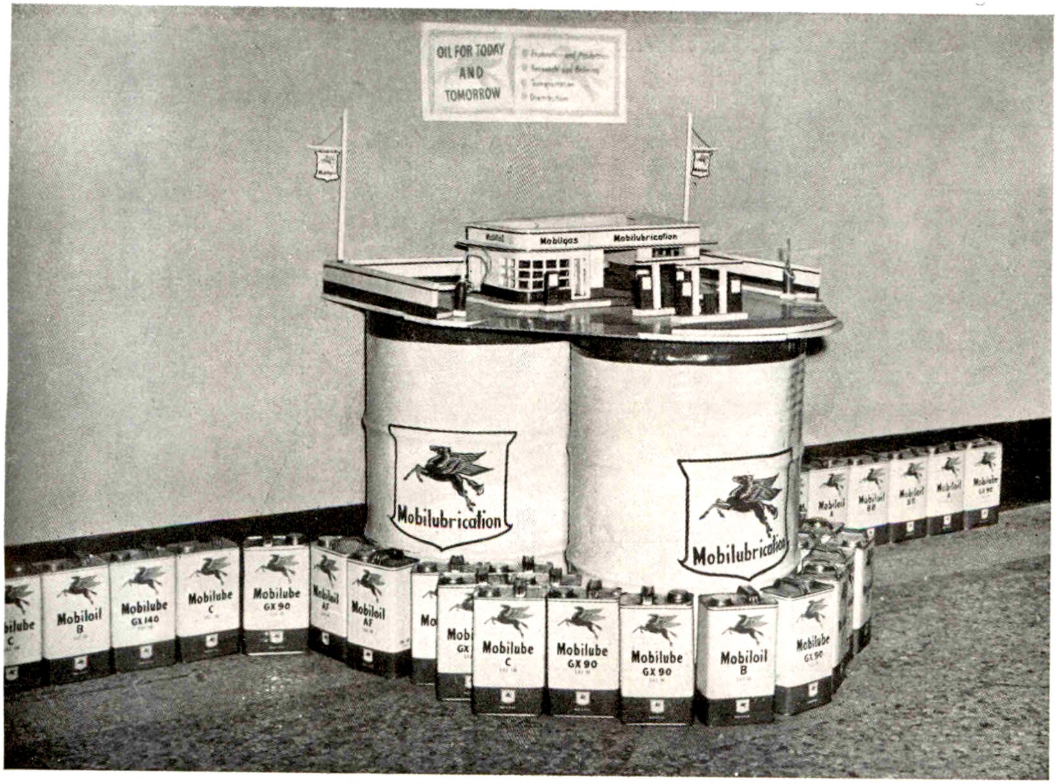
A few books displayed on a table round a globe, produced by Eagle Lithograph, showed the high standard reached in book-cover designing in our country. The effective use of traditional motifs was noticed in some of the covers designed by Satyajit Roy for Signet Press and by Khaled Chowdhury for Bihar Sahitya Bhawan. A more modern influence was noticed in the work of Gouri Shankar Ghosh, for Modern Publishers.

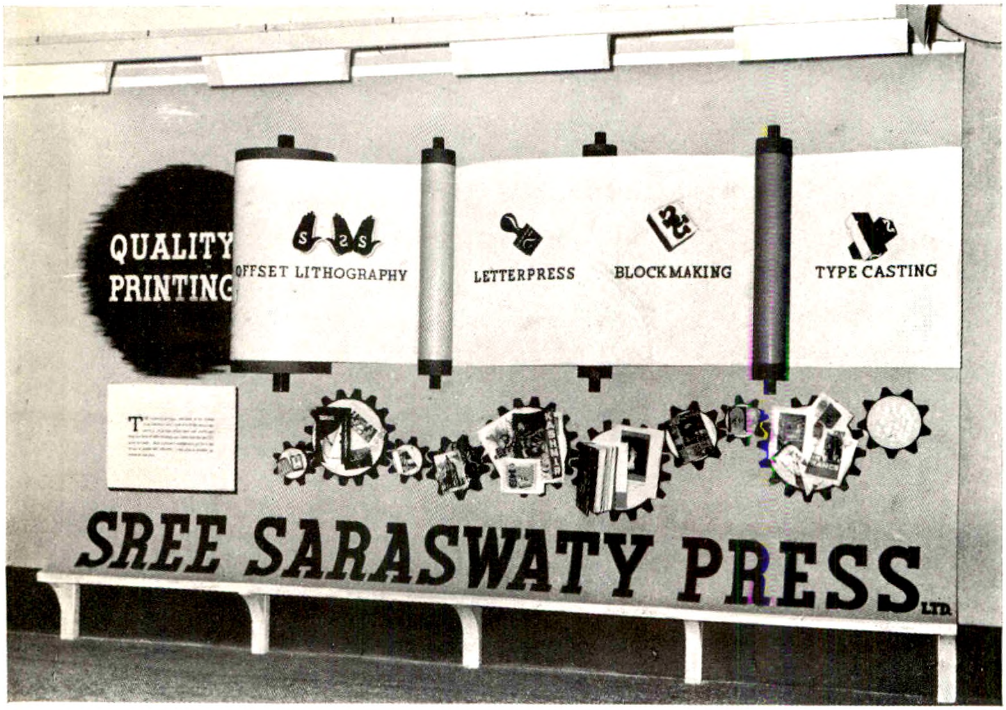
In the next room was an excellent display stand provided by Dunlop. Waxed Burma teak had been used with great effect, giving an impression of quiet virility. On display were Press advertisements, House Organs, greeting cards, direct mail, calendars, tin containers, etc., used by Dunlop. Here the accent was mainly on Indian design. No other firm seems to have exploited Indian designs so lavishly and with so much effect as Dunlop.

The Burmah-Shell stand gave a vivid idea of the working of an oil refinery, with its illuminated fractionated column. Leaflets, brochures, greeting cards, etc. were also displayed on the stand giving the visitor a good idea of the publicity materials issued by Burmah-Shell. Illuminated slides on either side depicted the various uses of Shell products.

Alongside these massive and

Simplicity is the keynote of the Standard-Vacuum stand





The Saraswaty Press stand well illustrates its motto of quality printing

An interesting direct mail folder design by Burmah-Shell

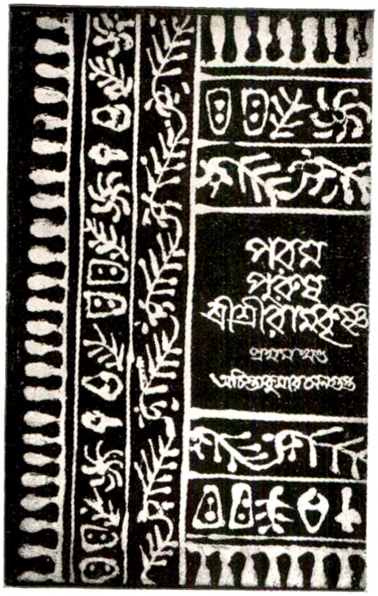
well-decorated stands the simplicity of the Standard-Vacuum stand caught the visitor's eye very easily. The small wooden model of a petrol station was attractive and the series of coloured pictures, showing the processes involved in the production and marketing of oil, were both instructive and interesting.

In this room was also a board displaying calendars and posters of some of the member firms of the Institute. The most interesting exhibit here was a small plastic frame made by I.C.I. containing a rather large-sized moth.

The Commercial Section of the Exhibition overflowed into the corridors leading to the

A Volkart Brothers Greetings Card

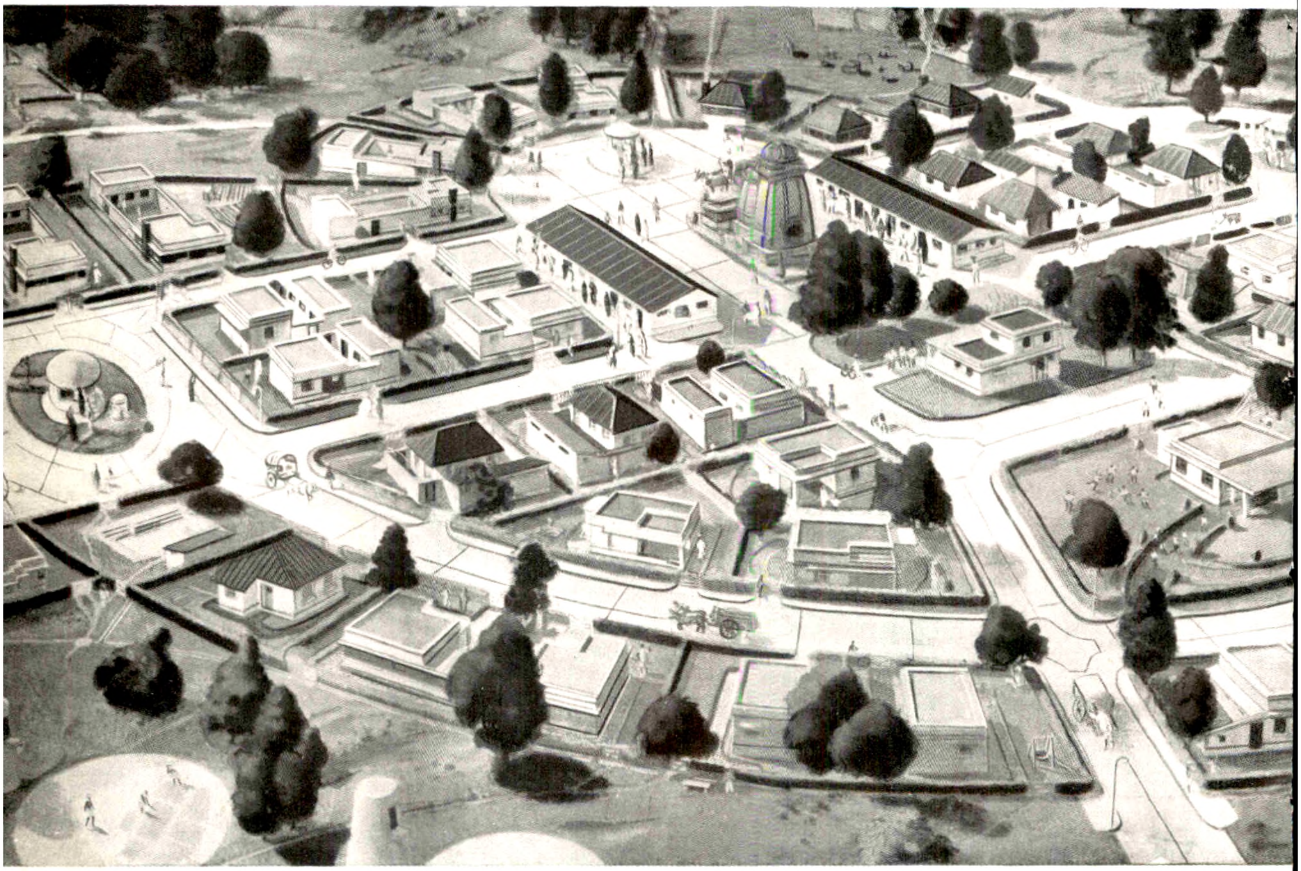
An effective booklet cover design with an Indian appeal by Dunlop



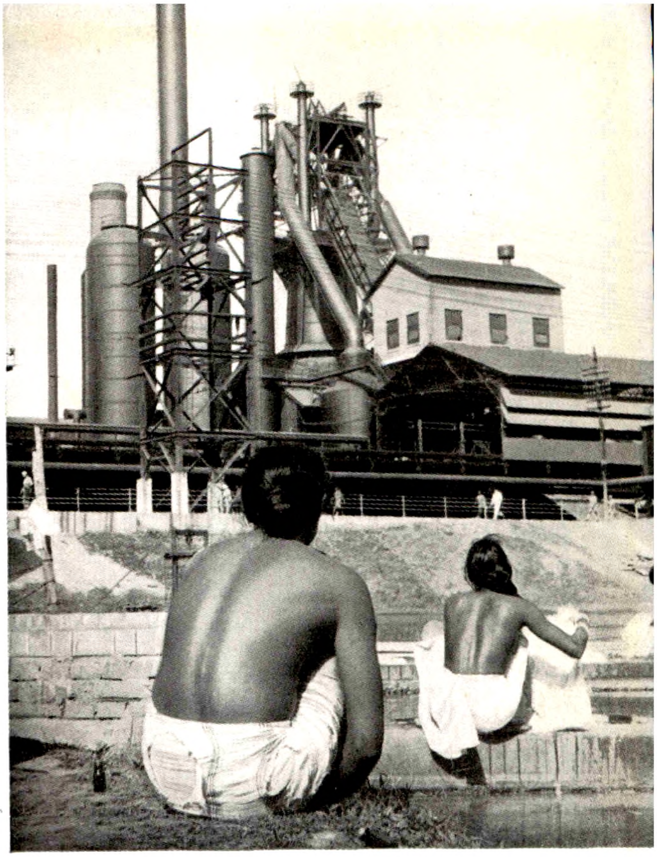
Effective use of traditional motifs for a book - cover design by Satyajit Roy for Signet Press

entrance to Artistry House. Here were housed the Foreign Section and two interesting stands displaying publicity material issued by the Advertising Corporation of India. The colossal French poster by the leading commercial artist of France, Savignac, was both colourful and humorous. A special board was devoted to the advertising materials of K.L.M. Here was indeed an outstanding series of posters, cut-outs, greeting cards, photographs, displayed round a calendar, all depicting scenes and the life of the peoples of the various countries served by their airlines. The most interesting photograph here was one of a modern painting from the air. Another

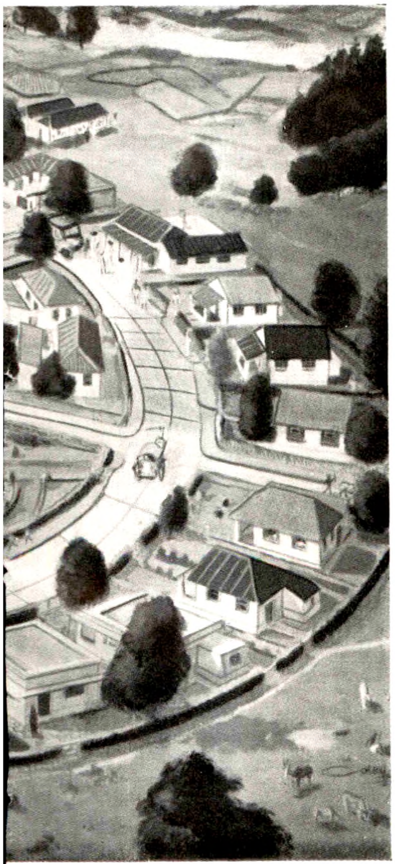
Town planning in concrete is the theme of this direct-mail illustration by Cement Marketing

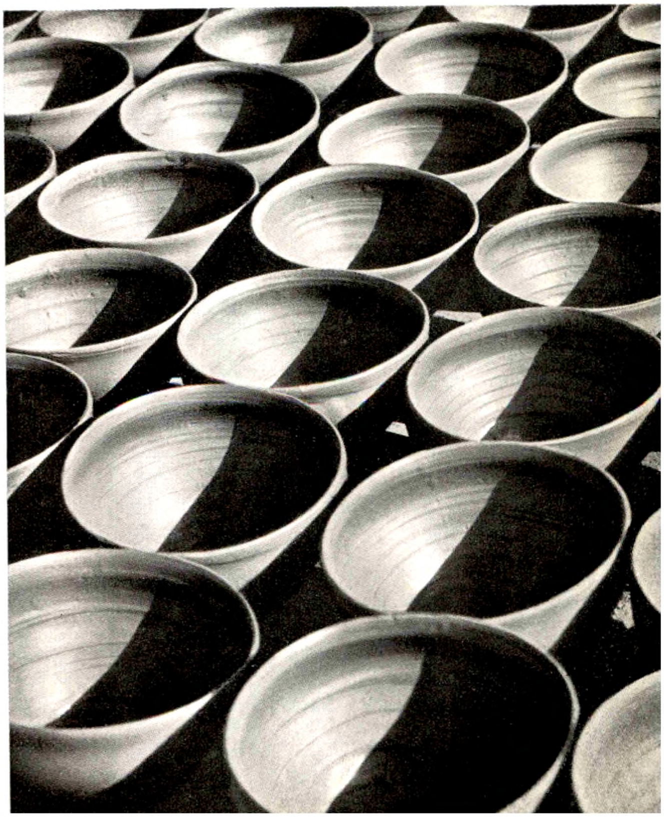


The factory forms an effective background to this photograph, by Ahmed Ali, of working women washing clothes



Right bottom:
'Clay Pots' is the title of this beautiful photograph by Mr. Pathak





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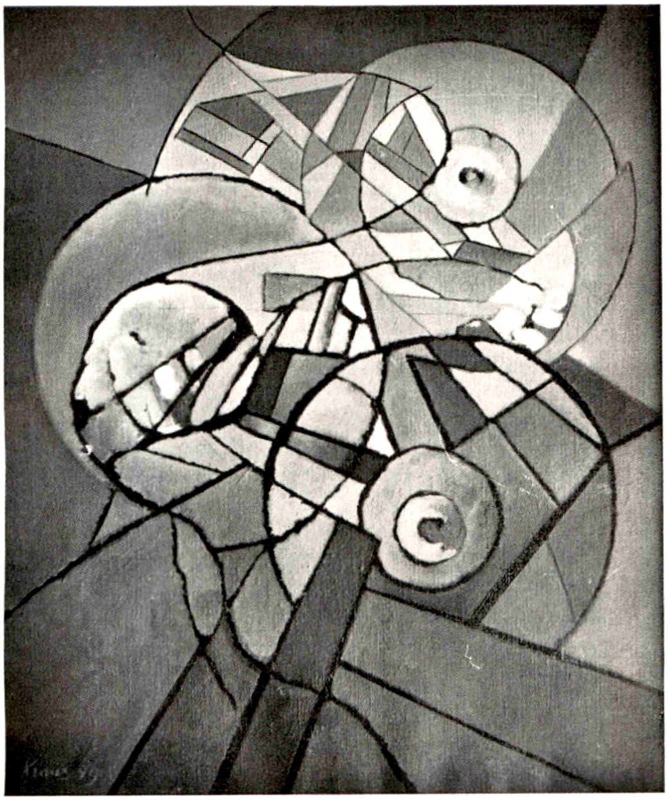
board carried posters issued by the embassies of foreign countries like France, Italy and Switzerland and a calendar of Philips. There was also a beautiful poster of English pottery in various stages of production.

In the passage near the stairs, in a large show-case, was displayed a piece of Dacca Muslin. Produced 50 years ago it weighs only 5 tolas. Here was a specimen of an art, which had once won India world-wide reputation, and now seemed to have been completely lost.

As one left the Commercial Section of the Exhibition behind one passed a brisha-

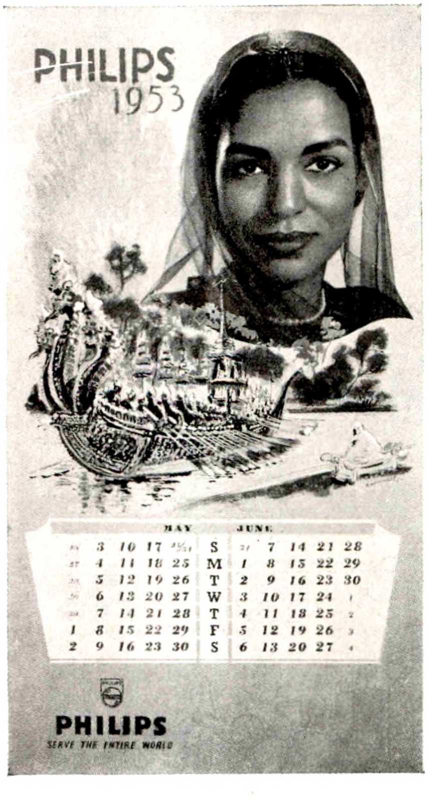
The unusual appeals to Bob Willoughby, the well-known American camera-artist. A special article on Willoughby, illustrated with a number of photographs, will be published in the next issue of Art in Industry.



Photograph from the air, of a piece of modern art, displayed on the K.L.M. board

kashta, a sort of totem pole used during the sraddha ceremony of the Hindus. This pointed, appropriately enough, to the exit.

The general impression left by the Commercial Section was that while it was true that commercial art and design had considerably improved in recent years, the use of Indian motifs was still very infrequent. The gulf between the two sections of the Exhibition still remains to be bridged. The great artistic heritage displayed in the cottage industries section has still to inspire and mould the creations of our commercial artists and designers, to give commercial art in our country a truly Indian look.



MAY						JUNE					
26	3	10	17	24/31	S	31	7	14	21	28
27	4	11	18	25	M	1	8	15	22	29
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An attractive calendar by Philips

An interesting tourist poster from Sweden

The plaque, with the familiar symbol of the Indian Institute of Art in Industry, presented to prize-winners in the Documentary Films Section of the Exhibition

BRITISH INDUSTRIAL DESIGN TODAY

Rosetta Desbrow

THE industrial designer has always sought inspiration from new materials and techniques, and has always been international in his outlook. He (and, increasingly, she) has never been too proud to be influenced by designers in other countries, and to graft ideas onto his own traditions. Cross-fertilisation in ideas has been the rule, and in our own times is being intensified.

The aircraft has shortened the travelling time between countries and has had the effect, too, of reducing differences in architecture and design. The air traveller today can scarcely tell which continent he has landed in from the appearance of the airport, where modern design is naturally evident. True, the world loses something in variety and the picturesque, but in a wider context, all influences which lead to sympathy of thought increase international understanding.

In industrial design, there are the leaders, the great powers, just as in public affairs. Until recently, Scandinavia was the source of inspiration. Now, United States' leadership is being challenged by Italy, and increasingly by Britain. The need for export markets makes designers in exporting countries produce designs which will win approval from importers.

Britain has had considerable success in the contemporary field in grafting new ideas onto traditional United Kingdom products and design. In some fields, so successful have her designers been, that she has scored notably in the New World. For example, a leading United Kingdom textile designer, Lucienne Day, earned congratulation when a furnishing textile design of hers, named Calyx, was judged by the American Institute of Decorators to be the best on the American market in 1952.

Her husband, Robin Day, although still in his thirties, has an international reputation in furniture and exhibition design. Not only does his United Kingdom-made furniture sell in the United States and in other parts of the world (and, it should be remembered, that furniture does not play much part in international trade), but America is glad to buy his designs for production in the States. One of his recent designs, the reclining chair, is now being made simultaneously in the United States and Britain.

There are other designers whose work is sought all over the world and in many different industries. Gaby Schreiber, a versatile London industrial designer, has sold designs to the United States for such different products as plastic kitchen equipment and army huts, and packaging design to India.

The interior of the new London offices of the United States magazines, "Time" and "Life" were planned by a team of United Kingdom designers led by Sir Hugh Casson. It is a generous compliment, which reflects the regard Americans have for British design, and it stemmed from the excellent work done by Sir Hugh and his colleagues for the Festival of Britain in 1951.

Over the whole range of industry in Britain it is true to say that trained industrial designers are being used more and more, and that their influence is increasingly evident. Leading firms are vital enough to seize on new techniques and new materials and through design to develop them to the full for the enjoyment of users.

Next spring, when overseas visitors pour into Britain for the Coronation of Queen Elizabeth II, buyers and tourists will go to the British Industries Fair for a comprehensive view of United Kingdom products.

The British Textile Designer Lucienne Day with specimens of furnishing fabrics designed by her

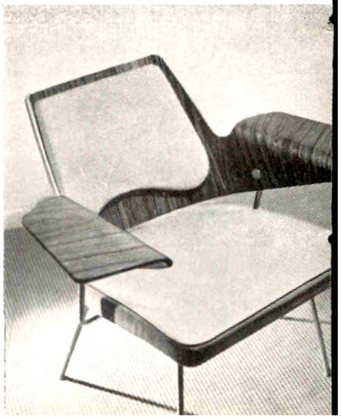
They will be particularly impressed with the textiles, since this important industry has exciting plans to show new designs and new fabrics.

Nylon and the newest man-made polyester fibre, Terylene, will be seen as a vigorous proof that the textile industry, steeped though it is in tradition, keeps up with the times. Nylon lace and the new washable pile fabrics, from velvets to furlike, will be admired.

United Kingdom dress designers, from the *haute couture* to the wholesale manufacturers, are making use of the practical virtues combined with the decorative qualities that these new fabrics can give. They have stimulated thought in the lighter and more glamorous clothes, which increasingly rival the reputation of Britain's suits and coats. The children's wear section will show how, in the last year or so, there has been a new approach to the practical and functional aspects of children's clothing. At the same time, there is more gaiety of design for children.

In furniture and furnishings, the contemporary movement has spread, accelerated by the Festival of Britain. Public demand is bringing forth contemporary designs in hitherto untouched fields. The Fair will prove that United Kingdom carpet designers can produce patterns and use colours that interior designers can match to the brilliant textile and furniture designs now on the market. In lighting fittings, and table appointments, plastics, kitchen equipment and packaging, and of course, in exhibition design, the growing role of the trained industrial designer will be evident.

It would be cheering to be able to say that this flowering of design is faithfully and fully mirrored at the British Industries Fair. But in an exhibition of this vast size, where so many manufacturers show their goods, the selective quality is lacking. But there will be enough of really good design to show that what Britain has to say on this subject is worth the world's attention.



A reclining chair designed by Robin Day, the world - famous British furniture designer

REORGANISATION OF CRAFT GUILDS

Sudhansu Kumar Ray

A CAREFUL study of the conditions arising out of the decline of our traditional arts and crafts, and of their effect on both producers and consumers, reveals a true picture of the existing state of affairs in rural India.

The basis of our rural society has been a hereditary division of labour. The decline of our traditional arts and crafts has forced thousands to give up their traditional means of livelihood and turn to agriculture. This has increased the pressure on land. Agricultural improvement is impossible because these men are not used to tilling the soil. On the other hand many landless peasants, unable to eke out an existence through agriculture, have turned to arts and crafts, for which they have not the requisite training. This state of affairs denotes a crisis in the social and economic life of the countryside.

Such is the state of our producers. Our consumers, both rural and urban, no longer patronise our traditional arts and crafts. Either they have not the means, or, being city-bred, they have lost the taste for such products. They cannot give these remnants of our ancient heritage due respect. Recently there has been a welcome change. It was just about a decade ago that men like Dr. Abanindranath Tagore, Dr. Dinesh Chandra Sen and Mr. Gurusadaya Dutt began to take a special interest in our traditional arts and crafts, made valuable collections and started a movement to educate the urban people about them.

Under such circumstances, the rejuvenation of our craft-traditions will depend primarily on a reorganisation of our social and economic structure by opening out new markets to the wealth of our crafts. The problems that exist, however, are very complex. They cannot be solved without a proper understanding of the scientific methods of production and organisation that govern our traditional arts and crafts. These have been handed down from generation to generation through the traditional caste-organisations of our rural artisans.

In recent years many have been taking an interest in the question of the revival of our traditional arts and crafts. Most of them have failed to get to the root of the problem because of their ignorance of the traditional production technique and caste organisation. Even the words "cottage industry", "village crafts", "home industry", "rural art", "handicrafts", "craft", "art-craft", "art" and "folk art", so commonly used, do not have a standard connotation. Students have been puzzled by the unfamiliar lines of division that exist between various aspects of production. This has led to wrong generalisations, because one failed to realise that the problems of the spinner and the weaver were not the same, just as the problems of the toy maker and the oil man were different.

Absence of scientific research has prevented the proper classification of the diverse trades and their individual problems. As a result it has not been possible to devise ways and means for their development. Good efforts have resulted in failures due to mistakes which could have been avoided.

Let us take the example of the Khadi movement, organised by no less a person than Mahatma Gandhi and backed by the biggest national organisation, the Indian National Congress. It has failed to take root in our soil. The movement failed to take note of the fact that spinning and weaving, though allied, do not fall under the same category. The spinner only serves the weaver. The weaver serves the entire people. He is the maker of new designs, based on years of traditions, handed down from generation to generation, through the caste-craft guilds.

One must realise that Indian crafts had not developed in an unplanned way. Throughout the centuries the caste-craft-guilds had developed powerful and complicated laws not only of social organisation but also of production. That is one of the biggest factors which has as yet prevented the complete disintegration of our arts and crafts. For five thousand years, despite many vicissitudes, a continuity has been maintained.

Those who sincerely wish to bring new life into the dying arts and crafts of our country must first acquaint themselves with these traditional laws of production and organisation. They must acquire a clear and exact conception of each and every craft, of the different caste or family groups concerned.

One must realise that the scientific definition of our crafts lies not in the product but in the process of production. A "craft" is something apart from the thing produced. The former is eternal and the latter temporary. For example, many of us may not like to use the indigenous embroidered quilt —the kantha of Bengal and the bontha of Andhra—but that is no reason why we should allow this ancient and exquisite art of stitch-craft of India to die out.

We have first to distinguish between caste-crafts and class-art or even folk-art. Caste-crafts should actually be called social or samajik art. They are, technically speaking, industrial-arts produced by caste-guilds as utility products. Hence they must be distinguished from those types of products, which are produced for a particular class of people or certain individuals. Caste-crafts are meant for general use, for Brahmins or Kshatriyas, Vaishyas or Sudras. There is certainly some distinction as to quality. Some are more expensive and of a better quality meant for wealthier people and some are less expensive, of a comparatively inferior quality, meant for common people. For example, the Sola Topor is an essential requirement for the Hindu marriage. The purchasing capacity of the buyer makes him choose the quality that suits his pocket.

Class-art is produced under the patronage of a ruling or dominating class, both secular and religious. It depends on the rise and fall of these powers. It has a certain restricted purpose and serves ambitions which are basically political.

Folk-art on the other hand is the elementary expression of the human joy in an object of beauty. It is free from the trammels of political or religious authority, even general social needs, and grows from the elemental human inspiration of the artist from his natural surroundings. It may have a utility value for himself, his family or for friends. It is essentially a work of art, containing within itself a source of pleasure and enjoyment.

Caste-crafts, however, are well planned. The artisans are professionals, trained through generations through their own caste organisations. They produce essentially utility goods, which are also beautiful, as they aim at an artistic standard of living.

In India, truly speaking, there has never been any art for art's sake. It has always had a use value. An artist was never considered to be of a different status from a craftsman. Art was always an integral and inseparable part of the utility product. Hence we find that the Chitrakaras (painters) are included in the nine caste-guilds of craftsmen on terms of equality.

Mr. S. Yanagi, an art critic of Japan, says, "The differentiation of arts from crafts, and of artists from artisans, now seems most natural, but it is only a very recent distinction. I looked in the New Oxford Dictionary to find how long this opposition has been in the conscious usage of the language. To my surprise, the expression 'arts and crafts' is not listed under the word 'art'. This common phrase, which is in the commonest of vocabularies today, is missing from the New Oxford Dictionary which is supposed to contain every word and phrase in the English language. It took me some time to find an explanation for this seemingly unaccountable fact.

"The first volume, in which all the words beginning with an 'a' are listed, was published in 1888. And unbelievable as it may seem, as late as 1888 the antithetic distinction between 'arts and crafts' was not in existence in English, for the same reason that some ten years ago there was no such word as 'broadcast'. Of course, both 'art' and 'crafts' as separate words have been good English for many centuries. Curiosity led to a further investigation which revealed some interesting facts.

"The expression 'arts and crafts' was first used by William Morris and his friend, Cobden Sanderson, in the very same year that the first volume of the New Oxford Dictionary was published. It is only for half a century that we have been using it in an antithetic sense. (By the way, the Japanese word 'bijutsu', meaning 'fine art', was invented about the middle of the Meiji era, that is, about half a century ago.) It is curious to find that before that date 'art' and 'craft' were almost synonymous, both meaning 'skill'."

It will be very difficult to understand the traditional crafts, for example, of Bengal if we insist on making a distinction between our arts and crafts. As a rule our caste-crafts, being purely industrial arts, are characterised by proper industrial designs and have a beautiful appearance. This emphasis on design and the decorative character of our caste-crafts are due to a national characteristic, which demands that a thing of utility should also be beautiful. This is part of the culture of our people.

The Bramhabaibarta Puran very correctly classified these applied arts into nine caste-guilds. This scientific classification can be safely depended upon by us even today. This grouping can be called Acharya-guilds of Viswa-Brahmana craftsmen. Non-decorated industrial crafts, like oil-crushing, rope-making, even spinning, are not included in the caste-guilds.

Those who are anxious to revitalise our ancient arts and crafts will find in these Viswa-Brahmana guilds a concrete foundation for reviving the craft organisations for the benefit of the nation. If the reorganisation is carried out with the necessary modifications required to meet the needs of the modern man, it will certainly fulfil the aims of the modern well-wishers of our national handicrafts.

My observations are not based only on the old shastras, but on personal experience, on what craftsmen have told me themselves. Those, who really wish to do something for the craftsmen, are sincere about their desires to revitalise our ancient crafts, must not rely merely on such reports as this, but must themselves visit some of the craft centres and see things for themselves.

A good report does not help the crafts unless it is utilised for actual contact with craftsmen. It is strange but true that two well written monographs on cotton and silk fabrics were published by the Bengal Government in 1898 and 1903, and just between those two years a weaver of Vishnupur, Bankura, wove his last and best silk saree. It was purchased as a wedding present for the mother of Mr. M. L. Sinha, a teacher of Vishnupur H. E. School. That was the last craftsman who was a master of his craft. The art of silk weaving has since declined. It was in 1924 that the last silk saree of the traditional type was woven.

Even in considering the reorganisation of our arts and crafts we cannot ignore the valuable suggestions of modern industrialists. This is so because our ancient craft-organisations were based on strict division of labour, eminently suited to modern needs. Mr. Agthene N. Bec Var, a leading industrialist of Europe, says, "If a product is one that the customer wants and is well executed, competently manufactured, correctly priced and properly taken to the market, it is almost impossible for a Company not to succeed." These remarks are made in connection with modern industry, yet they are equally well applicable to the requirements of the craft-organisations of Bengal. From these remarks the following points arise:

1. Are our handicrafts wanted by customers?
2. Are they well executed?
3. Are they competently manufactured?
4. Are they correctly priced?
5. Are they properly taken to the market?

Mr. Bec Var further says, "In each division of a Company there is a number of designers, responsible for the recommendation of the appearance of the products of that particular division." We can add another question to our previous list.

6. Is there any one responsible for the appearance of our handicrafts?

Our nine caste-guilds are really nothing but nine divisions of a very big company whose sphere of operations is spread over a vast stretch of country. Hence it is essential that it should be made possible for our craftsmen to reorganise their guilds or Thaks and Ghars, as they are called, according to their own choice and requirements. The old Thaks, like the Saptagram and others, have now no utility. The cities on which they were based have lost their old commercial importance. The craftsmen should now be encouraged to base themselves on new cities. They could have Thaks, for example, of Calcutta, Midnapore or Behrampore. They must be encouraged to unite once again, select men and materials, remodel their old instruments or use new ones and to find new markets. No outside aid can be of real value unless they are taught to help themselves.

Social workers, who wish to help them, should not impose their own views on our craftsmen, but give them sufficient guidance, in consultation with them, to enable them to reorganise their craft-guilds on modern lines. If we are able to reorganise the old Thaks on new foundations, I am sure that our craftsmen will be able to give a satisfactory answer to all the questions raised by Mr. Bec Var.

In my visits to the countryside I have had great difficulty in securing good designs from the craftsmen of today. They avoid designs and decorations. In most cases the range of decorations has been reduced by nearly 90%. This is due to the fact that their main consumers, the agricultural population, are unable to purchase quality products. Thus pauperisation has forced the majority of the people of Bengal to give up their traditional love for decorative utility products. This is the main reason for the deterioration in colour and design of our crafts, which were once famous for their artistic quality.

Today there is no definite design policy in our crafts. What remains is a continuation of past traditions. Old conditions have changed and the meaning and appeal of the old designs have also changed. On the other hand the craftsmen have lost the power of working out new designs. The problem of design is sadly neglected today.

Mr. Colin Anderson says, "Those who find themselves able to conduct their business as manufacturers or otherwise . . . without having to treat their design policy with great seriousness, are living in castles of sand which will, with quickening speed, cease to be comfortable strongholds."

At the same time one should remember that there is a great risk involved in suddenly changing a traditional design, just because it is old, out of date, too common or monotonous for modern tastes.

I was warned about it by Mr. D. P. Roy Choudhury, Principal, Government School of Arts and Crafts, Madras, when I was busy surveying the rural crafts of Andhra. He said, "I have a few words to say in brief on this point. Every form of craft developed in one village bears a distinct pattern. The characteristic is a heritage, since the evolution of technique happens to be a family trade, the process of execution being handed over from one generation to another. The inclination to develop one particular type of design is, therefore, conditioned by the prevailing tastes of the local people. The utilitarian aspect in the circumstances cannot escape the alternative of familiar pattern that brings the individual consumer in contact with the object to be sold. This is where new suggestions of patterns are likely to come to clash with the old ; and to avoid the unpleasant intrusion of foreign elements into the traditional pattern motifs, it needs not only a thorough study of the craftsmanship and the purpose of the finished products, but also imagination to create a harmony between the new trend to be introduced and the existing patterns."

Under these circumstances I quite agree with the suggestions put forward by the Design Congress, held at London, in September 1951, "A successful design policy grows naturally within the firms, can be stimulated but not built from outside."

The only way to revive our crafts is to help or even guide (which may be dangerous) our craftsmen to work out a modern design policy of their own, on the basis of their traditional pattern motifs. History has shown that our craftsmen have always been able to adapt their designs to suit different tastes in different ages, without much difficulty. Thus have they well served the Mauryas, Guptas, Senas, Mughals, and even the early Europeans. It is, therefore, to be hoped that our craftsmen will once again be able to work out new designs to suit the needs of modern India. The talent lies dormant and needs to be brought to life with proper and sympathetic assistance.

The future of our crafts is very uncertain. As long as our poverty-stricken agricultural community still depend on the village artisans for their domestic requirements, such crafts as dolls and toys, wooden utensils, stone utensils, wicker work, metal ware, pith work, earthen pottery, mats, etc., will continue to exist. As long as religion retains its grip over our people, the tradition of our alponas and ceremonial pith ware will remain alive.

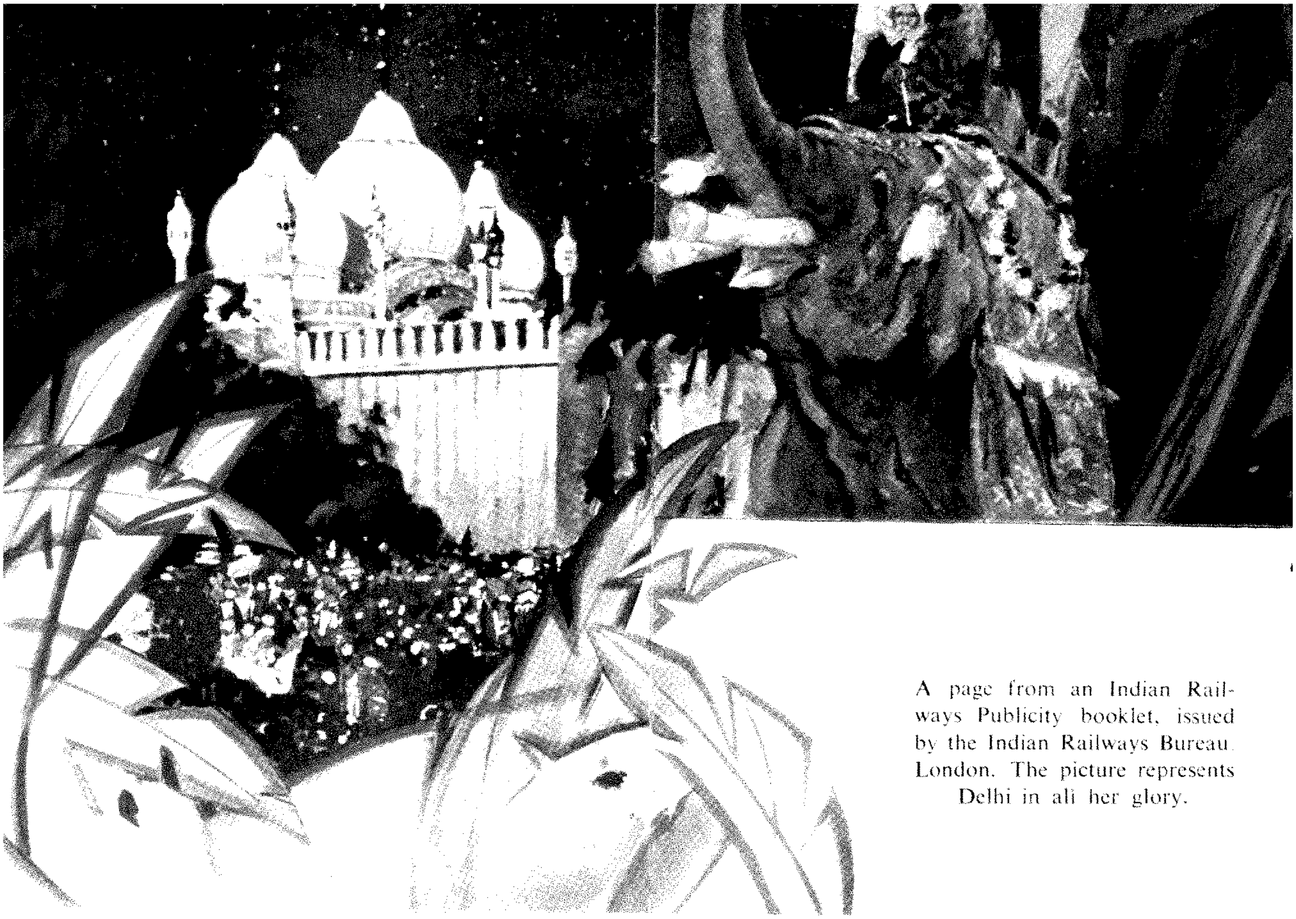
Immediate temporary relief, however, may be given to our craftsmen in the following manner:

(1) Present and introduce to the urban public such selected goods from the villages as might be useful in the cities. This will help extend the market for our rural crafts to the cities.

(2) Supply free of cost to our rural artisans suitable new designs and pattern motifs, based on our traditional designs, to encourage new creative activity among them.

But to ensure progressive development the long-standing relations that exist between our hereditary crafts and our social structure have to be clearly understood. New relations have to be established after a thorough investigation and research. It is only thus that the complicated problems of India's arts and crafts can be solved, based on new craft organisations and Research Institutes.

In this way a new science of our crafts will develop, which will guide and control the old crafts, revive the dying ones and give birth to new crafts.



A page from an Indian Railways Publicity booklet, issued by the Indian Railways Bureau, London. The picture represents Delhi in all her glory.

INDIAN RAILWAYS PUBLICITY YESTERDAY

As we go into print comes the news of the Indian Railway Centenary Exhibition at Delhi. This is indeed a great occasion for it recalls the history of a hundred years of the development of railways in the great sub-continent of India. Many of the difficulties of the pioneering activities of the early days, many an achievement in the distant past will be remembered by people of the older generation.

Our contribution to this stirring up of old memories is a series of pictures used as publicity material for Indian Railways in the past to encourage tourists from abroad to visit India. Our readers will notice how effectively Indian traditions, history and culture were used to attract tourists in the past.

It is true, the accent on the exotic in these pictures is somewhat overemphasised : the figures often do no look really Indian. Yet it must be admitted that the Indian atmosphere has been well captured. This was the chief characteristic of the publicity materials issued by the Indian Railways Bureau, London.

With the recent constitutional changes in the country many old traditions have been abandoned. One feels, however, that as far as the publicity for Indian Railways is concerned, here is a tradition which should be carried forward. Indian artists, with a deeper knowledge of our own historical and cultural traditions, can produce such creative publicity material as will outshine all achievements of the past.

The beauty of Padmini brought destruction to her beloved city . . . to-day Chitor lies silent and deserted, the jungle has conquered all!

Ala-ud-din, the Afghan conqueror, desired the beautiful Padmini, Queen of Chitor. He laid siege to the great Rajput city, proud and secure on its hilltop, and by treachery captured Padmini's husband so that he might demand her in return. She arrived with pomp, seven hundred hooded palanquins bearing the ladies of her retinue; but when Ala-ud-din came gleefully to interrupt husband and wife's parting embrace, out of the palanquins sprang seven hundred Rajput swordsmen who cut a way for Padmini through the Afghan's camp. Ala-ud-din took his vengeance upon Chitor; he found it a noble city and left it a hilltop tomb . . . empty as you will find it to-day, with the jungle creeping up the steep slopes into fair palaces and pleasant gardens where once lived the great Rajputs, proudest of India's proud races.

Wherever you go in India, this land's fantastic history forms an unforgettable background to your holiday, and to the twentieth-century comforts you will enjoy in hotels, in sport and in your travels.

Excellent trains, air-conditioned in some cases, will speed you everywhere at low cost and your sleeping berth is no extra charge. Once in your life at least, you must come to India.

INDIA

INDIAN RAILWAYS BUREAU, 57 HAYMARKET, LONDON, S.W.1. TEL.: WHITEHALL 1171

or any authorised Tourist Agency

Once in your life . . . . . see the glory of India

THE FEAST OF DIVALI
Like fireflies in the night . . . . lamps lit to Lakshmi, Goddess of Fortune, sail away with the prayers of youth

Only the afterglow now remains to lighten the sky as, all over India, girls and young women come silently down to river and lake, each carrying a small earthenware lamp . . . a messenger to send to Lakshmi, Goddess of Fortune. Eagerly, anxious eyes now follow the frail cockle-shell craft as, one by one, they drift away on the current, their flames rising and falling like fireflies as they dance in the soft wind. The dreams of youth are their cargoes; hope and silent prayer their guide, for Lakshmi sends good fortune and happiness to those whose lamps survive. In the village, fireworks and illuminations send sudden fire into the night, and the sound of rejoicing echoes across the water. It is Divali, the feast of lamps . . . sacred to Lakshmi, Goddess of Fortune.

Come to India and see Divali for yourself. In India every step you take is on ground hallowed by fantastic history and tradition, every corner unfolds some new scene of incredible beauty. See Agra and the Taj Mahal, Delhi, Benares, Fatehpur Sikri: each is unforgettable. Once in your life you must visit India.

INDIA

INDIAN RAILWAYS BUREAU, 57 HAYMARKET, LONDON, S.W.1 TELEPHONE: WHITEHALL 1171-2
or any authorised Tourist Agency

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NEWS & VIEWS

Institute's Exhibition

The Annual Art in Industry Exhibition of the Institute this year was held at Artistry House, during 28 January and 8 February. As in previous years this year too the Exhibition was divided into two major sections—"Traditional Arts and Crafts on behalf of the State Governments" and "Commercial Art and Designing". Entries to the Cottage Industries Section were received from Uttar Pradesh, West Bengal, Bihar, Orissa, Manipur, Tripura, Naga Hills, Madras, Bombay and Hyderabad and to the Commercial Section from the industrial members of the Institute.

A new section introduced this year was on Indian Documentary Films. The first of its kind in India the competition evoked great response from leading producers, including the Films Division, Government of India. Among the entries were quite a few documentaries sponsored by leading industrial firms in the country.

The films were specially screened at the Lighthouse Miniature for the Councillors of the Institute, members of the local Press and a Panel of Judges, consisting of Dr. R. M. Roy, Mrs. Meera Choudhury, Mr. L. J. Twinn, Mr. Debaki Bose and Mr. Chidananda Das Gupta. There was a keen competition and the first prize, a gold plaque, was awarded to the I.C.I. for their film, "A Tiny Thing Brings Death", produced by DUI Productions of Paul Zils. The Films Division, Government of India, stood second and third with their entries, "Glimpses of Assam" and "Kumaon Hills". The former was awarded a silver plaque. Dunlop stood fourth with their entry, "Konarak", produced by Hari S. Das Gupta.

The entries to the competitive section of the Commercial group were poor, both in number and quality. The Judges unanimously came to the decision that the entries submitted were such as did not warrant any prizes and were not suitable for commercial purposes. Mr. Gouri Shankar Ghosh was, however, awarded a Certificate of Merit, for a book design. The special poster competition, on the promotion of good relationship between India and other countries of South East Asia on a cultural level, also failed to evoke effective response.

The Exhibition this year was opened by Dr. H. C. Mookerjee, Governor of West Bengal, and Lady Protima Mitter gave away the prizes. Welcoming the Governor, the Maharajadhiraja Bahadur of Burdwan, the Chairman of the Institute, said that during the past year the Institute's activities in practically all sections had been expanded or were in the process of expansion.

Referring to the contacts established recently with allied organisations all over the world, he said that the Japanese Industrial Designers' Association had approached the Institute to discuss the possibilities of holding an Asia and Far Eastern Design Conference in the near future.

The Chairman further stated that the Institute had decided to set up expert committees to investigate industrial design and other allied problems facing various industries in our country. A proposal for starting a commercial design course was also under consideration.

Giving details of the activities of the Institute, the Chairman said that recent surveys of traditional arts and crafts had resulted in the collection of rare specimens of handicrafts from Rajasthan, Tripura, Naga and Lushai Hills and Assam for the Art in Industry Museum.

Opening the Exhibition, the Governor said that there was no reason to consider art and industry as contradictory terms. He pointed out that art had been a part of our daily life in the past, and there had been no Chinese Wall between the artist and the people. Based on the self-sufficient economy of our village communities, art had managed to live in close proximity to the people. The divorce of art from life came with the introduction of the modern industrial civilisation from the West.

Art moved from the villages to the city and with it came the inevitable divorce of intellectual from manual labour. This was a curse of our times.

Explaining the aim of the art in industry movement, started by the Institute, the Governor said that the task was to awaken the aesthetic sense of the people, provide beauty in everyday life and save the country's traditional arts and crafts from extinction. For us in India this was not a difficult task, for our people were a highly artistic and gifted people and our arts and crafts had not completely died out. What was necessary, however, was to give a new direction to industry today.

There was a feeling among industrialists, he continued, that good or artistic design did not pay. They must realise that it was possible to combine artistic value with utility. Ugly goods, dull packaging and unimaginative advertising could mean failure even for the best products.

There was a feeling among artists that fine art and commercial art were mutually exclusive. They must realise that this was not true. It should certainly be a matter of pride for them to create beautiful designs for the products of their national industries and to use all their imagination and talent to popularise them in other countries of the world.

They must give the people a share of the beauty that they alone could create in the shape of beautiful designs for things in daily use. This profound realisation by both industry and artists of their respective roles in the service of the nation, could help bring them closer together. Such a co-operation of industry and art would prove to be of incalculable and abiding value to the country.

Congratulating the Institute on its achievements during its short period of existence, he said that it was necessary to learn the best that the West could teach. At the

Distinguished visitors attend the opening of the Annual Art in Industry Exhibition.

same time that experience had to be assimilated with the national genius. Thus alone could the art in industry movement grow into a national force and make art once again a part of the daily life of the people. It was certainly an achievement well worth striving for.

On the basis of the cooperation between art and industry and with the help and support of the Government it would be possible for the Indian Institute of Art in Industry to fulfil the great task it had undertaken—to strive by all practical means, such as exhibitions, training classes, publications, etc.—to raise the standard of commercial art and design throughout the country and popularise India's traditional arts and crafts.

The Director, Mr. Ajit Mookerjee, in his report, explained the general plan of the Exhibition and pointedly referred to the lack of response from the artists to the competitive section of the Commercial group. He deplored this lack of seriousness and inability to take advantage of the facilities offered by the Institute and other similar organisations.

Over 30,000 people visited the exhibition during the period it remained open. Students from various colleges came in batches and many, like those of the United Mission Girls' Training College, studiously copied designs from the exhibits. There was a brisk sale of cottage industry products from the stalls set up by some of the State Governments and the Bengal Home Industries Association of Calcutta.

The popularity of the Exhibition was well reflected in the local Press. The opening ceremony was fully reported in all the leading dailies and special reviews were published, favourably commenting on the arrangements and display, by the Statesman, Amritabazar Patrika, Hindusthan Standard, Anandabazar Patrika, and Jugantar. The Statesman even suggested that the Exhibition should be sent on a tour to Europe or America.

Preparations have been completed for conveying the Exhibition to Bombay during the first week of April. It will be opened by Sir Girija Shankar Bajpai, Governor of Bombay, at the Jehangir Art Gallery on April 15, 1953. This is the first time, after a number of years, that the Annual Art in Industry Exhibition will be held at Bombay.

The Dasha Avatar toys from Andhra attract the attention of the Governor.

* * * *

Phanibhusan

An exhibition of paintings and crafts of Sri Phanibhusan, an artist member of the Institute, was held at Artistry House between 19 and 25 December, 1952. The majority of the paintings were based on the folk tradition. There were also a few paintings influenced by the modern Western school. One of the most interesting of the exhibits was a long scroll depicting the life of the child Krishna. In the exhibition were also a few specimens of Batik painting, stencil prints, lumini prints and jutewood sculpture. His designs for the Children's Festival were indeed attractive.

Shekhawat

Sri Phanibhusan's exhibition was followed by that of Mr. Bhoor Singh Shekhawat, during 27 December 1952 and 2 January 1953. Out of the 66 paintings exhibited 11 were in oils and the rest in water colour. His favourite subjects are market places, with women in gay and colourful sarees and camels chewing the cud. There were also a few landscapes, usually depicting places of pilgrimage, like Brindaban. His works show conscientious workmanship, accuracy of detail and restrained use of colours.

Hindi High School

The exhibition of the paintings and crafts of the Hindi High School, held during 11 and 17 January was indeed an interesting one. The participants were children between the ages of five and sixteen. The paintings and drawings were characterised by bold imagination, uninhibited use of colour, interesting patterns and a certain amount of sly humour.

The craft section showed artistic sense in the production of utility objects.

Mickey Evans

The next exhibition, that of the paintings of another artist member of the Institute, Mrs. Mickey Evans, was held during 15 and 21 February. The overwhelming majority of the 61 paintings were portraits in oils. There were a few water colours and pastels. Mrs. Evans has sought her subjects in many fields and it was interesting to see the sincere and truthful representation of characters of different types and from different strata of society.

A Visit From Abroad

Mr. Hisaaki Kano, President of the newly established Japan Industrial Designers' Association, visited the Institute in the first week of January during his short stay in Calcutta in connection with the Conference of the International Chamber of Commerce. Mr. Kano showed great interest in the activities of the Institute and in the Museum and expressed his desire to establish regular contact between the Japan Industrial Designers' Association and the Institute.

Mr. Hisaaki Kano, President, Japan Industrial Designers' Association, addressing a meeting

My Daddy by four-year old Selicharova of Czechoslovakia, published in Shankar's Weekly, Children's Number 1952.

Shankar's Weekly, Children's Number, 1952: Edited by K. Shankar Pillai; published by Shankar's Weekly, Odeon Building, Connaught Place, New Delhi. Price: Rs. 3/-

The Children's Number of Shankar's Weekly has grown year by year since it was first issued in 1949. The latest and fourth annual number is an impressive advance on all its predecessors. It is made up entirely of selections from 13,000 entries sent in by children from 35 different countries. It has to be noted with pride that nearly half of these entries were received from children in India. The ages of the contributors ranged from three and a half years to 16.

It is indeed a joy, even to the adult, to turn over the leaves of this issue. One may return to it again and again with profit and pleasure. The child artist chooses his subjects from every aspect of life. Nothing escapes his observation—portraits, landscapes, street and market scenes, still life, animal studies, sport, beautiful patterns, caricatures and so on. He expresses himself with an abandon giving his fancy and imagination free play. Even manners and customs are well represented.

From among this abandon of varied fare it is impossible for the average reviewer to select the best. Each painting or article reproduced here has a special appeal all its own.

Amongst foreign countries, Japan has won the largest number of prizes this year. Entries from Turkey were impressive both in quality and quantity. It can be said without exaggeration that the Children's Number is an ideal gift to a child, for it presents the children of the world to themselves and their elders. Mr. Shankar has to be congratulated for the great service he is rendering to the world of children and to the cause of closer understanding between the peoples of the world.

Paintres Belges Contemporains : Les Editions Lumiers.

Contemporary Belgian Paintings is an interesting collection of 84 reproductions of the works of 16 leading modern artists of Belgium. The work of each artist is introduced by a short critical note by a leading art critic. The book does not pretend to be a comprehensive survey of contemporary art in Belgium. It attempts to give an idea of the chief characteristics of modern art in Belgium and the aesthetic movement that led to a revolt against the academicians.

The short critical notes, which express the individual opinions of the different critics, seem to give sober estimates of their respective subjects. The reproductions are indeed very good and give the art lover enough opportunities to study the technique of the Belgian artists of today. Arranged chronologically it gives an idea of the development of the different trends of the modern aesthetic movement as represented in painting.

Contemporary Belgian Paintings is indeed a valuable book for both artists and students.

The Roundel : Edited by F. S. Binnie ; published quarterly by I.C.I. (India) Ltd., 18, Strand Road, Calcutta.

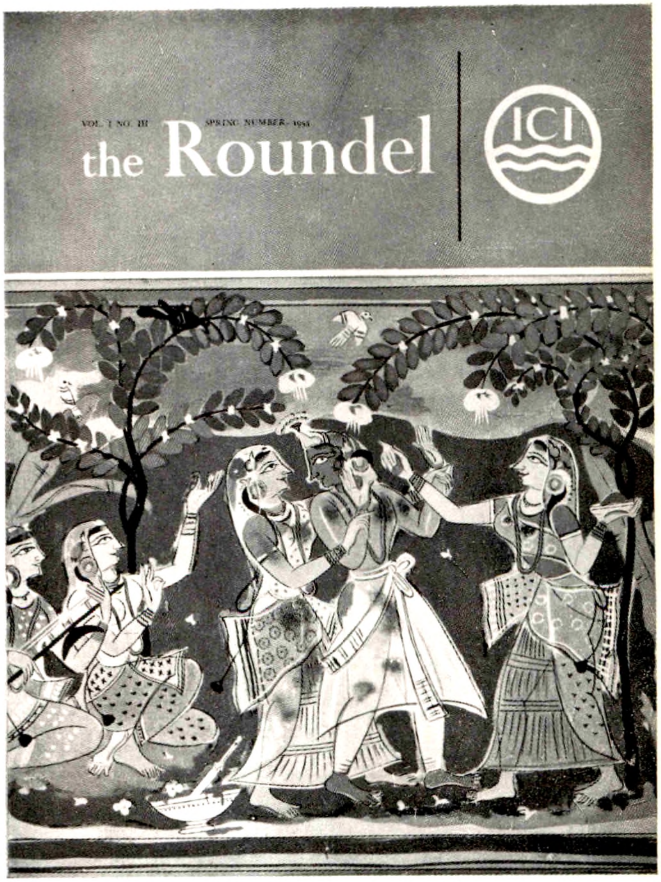
The new I.C.I. staff magazine is certainly a welcome addition to the number of such journals that are issued in this country. Three issues have so far appeared, one for each of the seasons—Monsoon, Autumn and Spring.

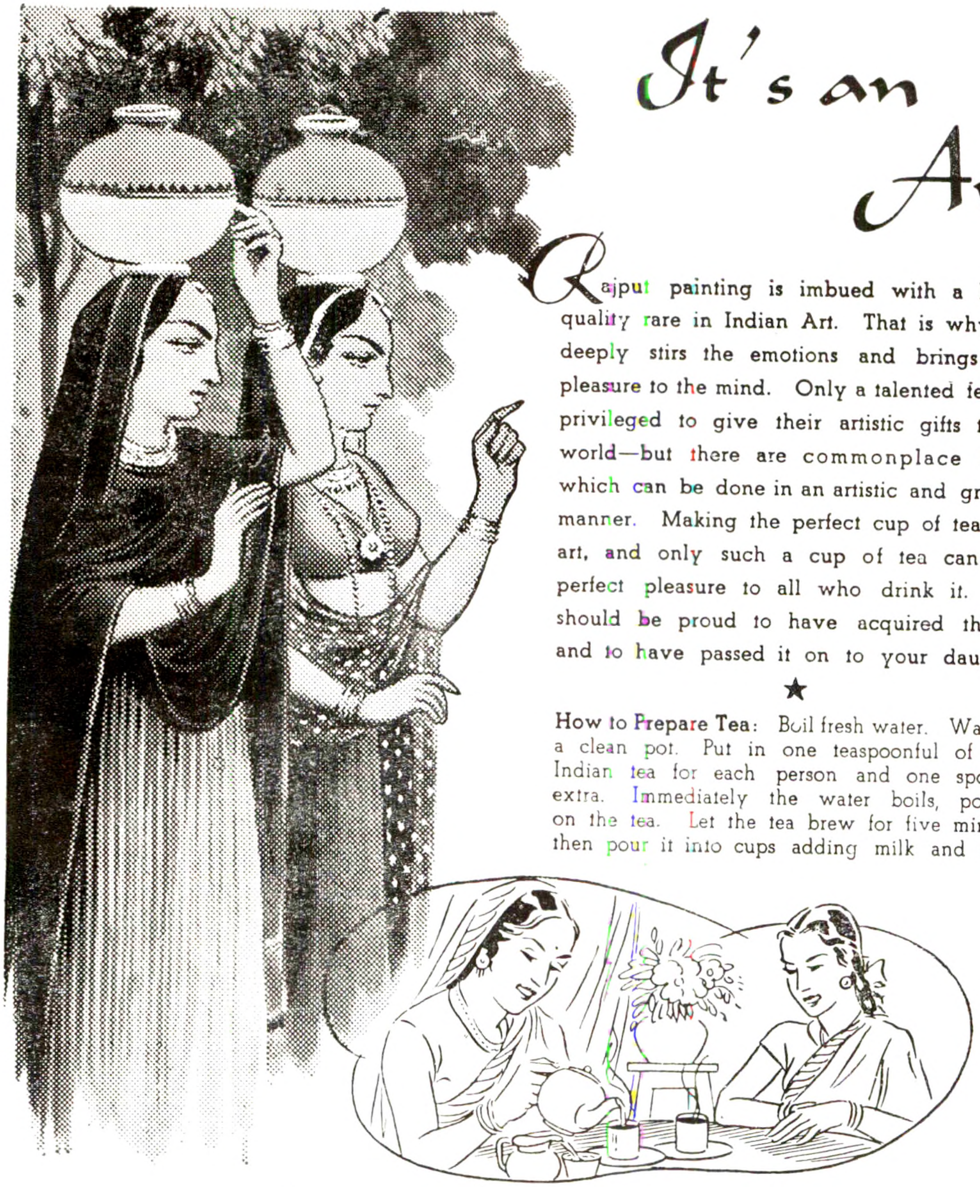
The most attractive features of the Roundel are its cover design and the first article, both on the season during which the number is issued. Seasonal festivals play a great part in the life of our people and this itself is the greatest appeal of the Roundel, as a medium of publicity.

The cover design of the latest, Spring number, depicting the Holi festival with Krishna, Radha and the Gopinis, is the most attractive of all the issues of the journal. The Roundel is indeed an example of brilliant and imaginative lay-out and good printing.

Each issue contains informative and well-written articles on the different aspects of the activities of ICI, which will be of interest to the members of the public.

S.B.



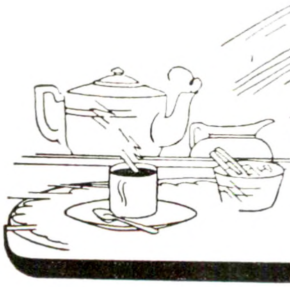


It's an Art

Rajput painting is imbued with a lyrical quality rare in Indian Art. That is why it so deeply stirs the emotions and brings such pleasure to the mind. Only a talented few are privileged to give their artistic gifts to the world—but there are commonplace things which can be done in an artistic and graceful manner. Making the perfect cup of tea is an art, and only such a cup of tea can give perfect pleasure to all who drink it. You should be proud to have acquired this art and to have passed it on to your daughter.

★

How to Prepare Tea: Boil fresh water. Warm up a clean pot. Put in one teaspoonful of good Indian tea for each person and one spoonful extra. Immediately the water boils, pour it on the tea. Let the tea brew for five minutes; then pour it into cups adding milk and sugar.



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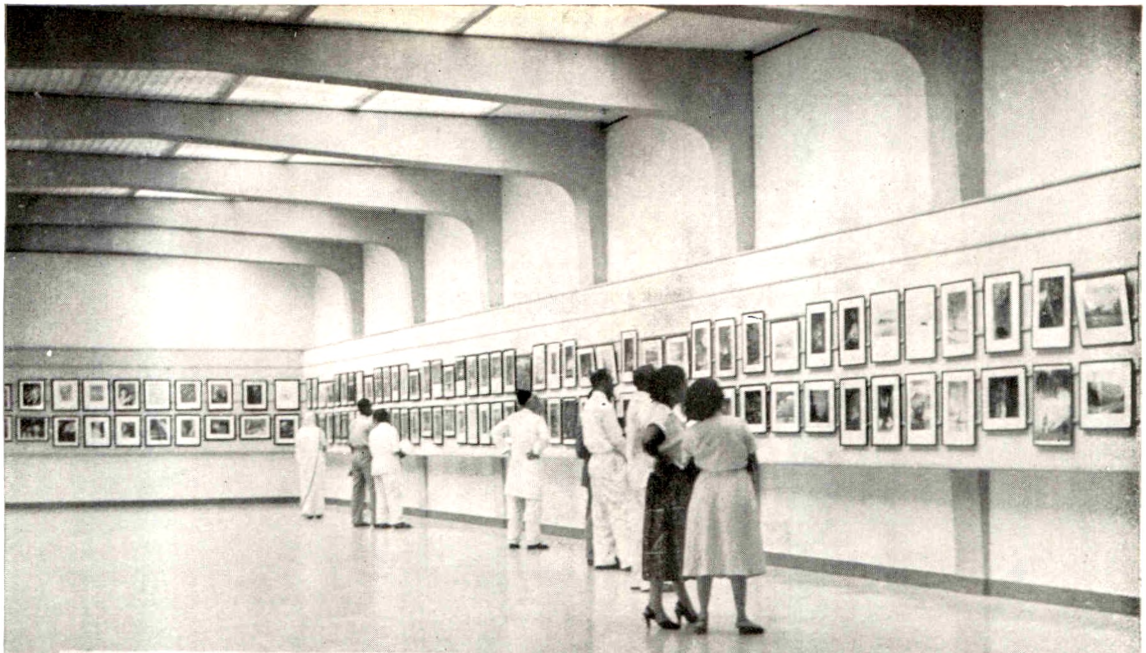

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* Fancy word for elephant

** Ditto for horse

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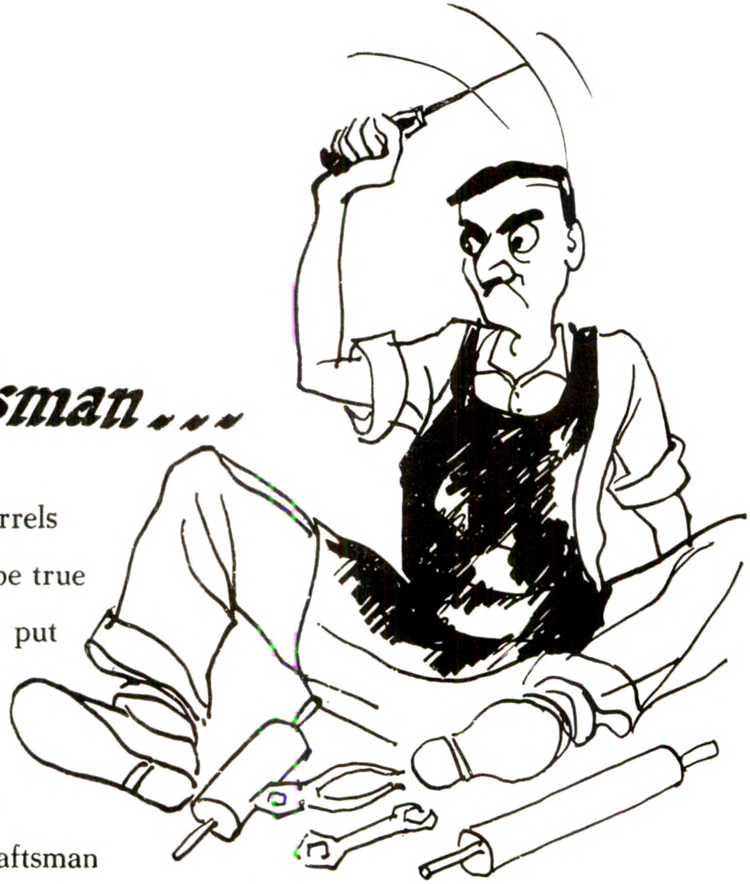

a bad Craftsman....

so runs the adage, quarrels with his tools. That may be true of some printers, who put the blame for their poor reproduction on the age of the machines they use. But a good craftsman is never satisfied with inefficient tools. He needs proper tools to give complete expression to the artist in him. Believing implicitly as we do in this, we have always employed the best craftsmen in the line. And we have always used the latest modern machines to give our work perfection. Only thus, by giving our craftsmen tools worthy of their skill, have we maintained the standard of excellence that has always been our pride.

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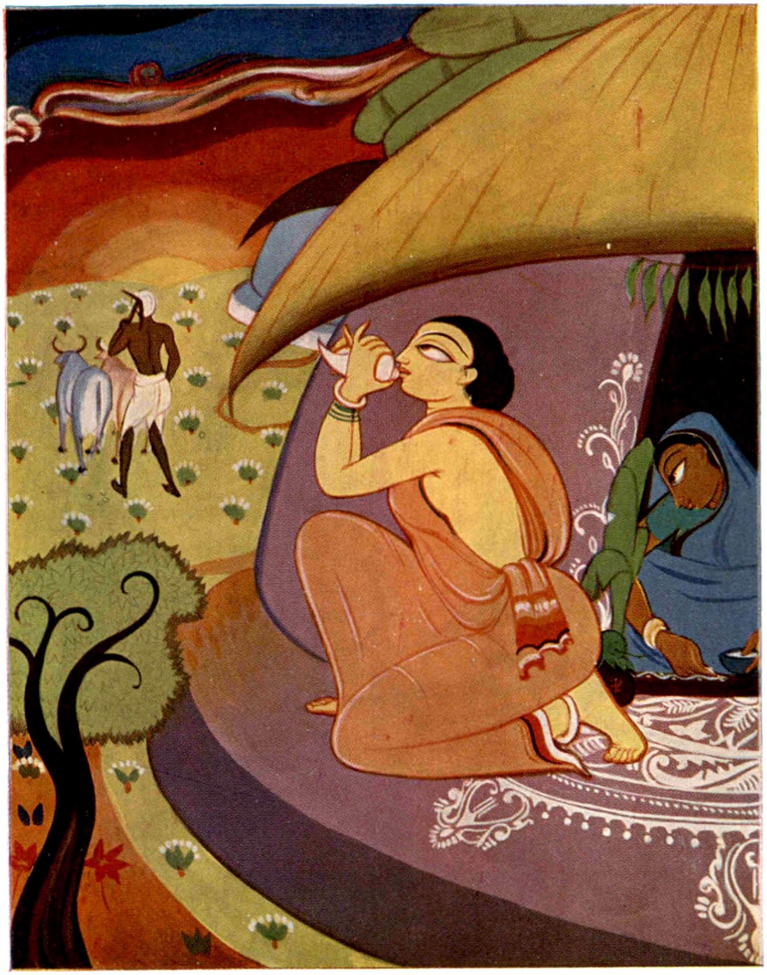


This design, used for Bengali New Year's greetings, issued by Burmah-Shell, is a typical example of how Indian Art could be applied to Advertising

BURMAH-SHELL . . .
IN INDIA'S LIFE AND PART OF IT

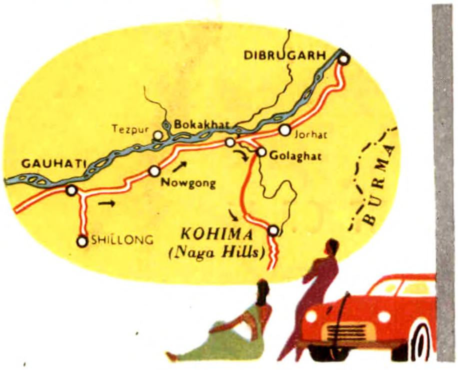
spring dances of nagas

Each year during the spring festival, tiny villages nestling among the Naga Hills in Assam resound with the beating of drums and the singing of traditional tribal chants. Decked in full war-paint, Naga menfolk run through a rich repertory of dances, mostly martial in character. Slender Naga maidens, liberally adorned with bead necklaces, brass bangles, and amulets, dance before the village chief's house, swaying hand in hand for hours on end to the accompaniment of charming melodies.

* * *

Kohima, administrative headquarters of the Naga Hills area gives ready access to the entire region. It is linked by road with Gauhati through Nowgong and Bokakhat. The stretch between Golaghat and Kohima is motorable in the dry season. Kohima has an inspection bungalow, and petrol is also available here.

A visit to the colourful Naga Hills is a pleasure brought within the reach of all by the safety and comfort of road travel assured by John Boyd Dunlop's invention of the pneumatic tyre.



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Art in Industry

Edited by Ajit Mookerjee

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Institute's Publications

Designs in Indian Textiles
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Art in Industry Annual 1942
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Art for Everyone
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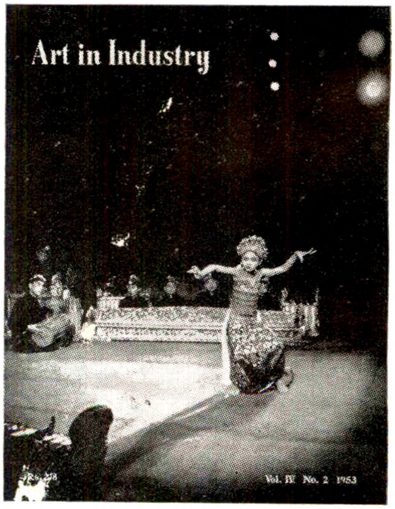
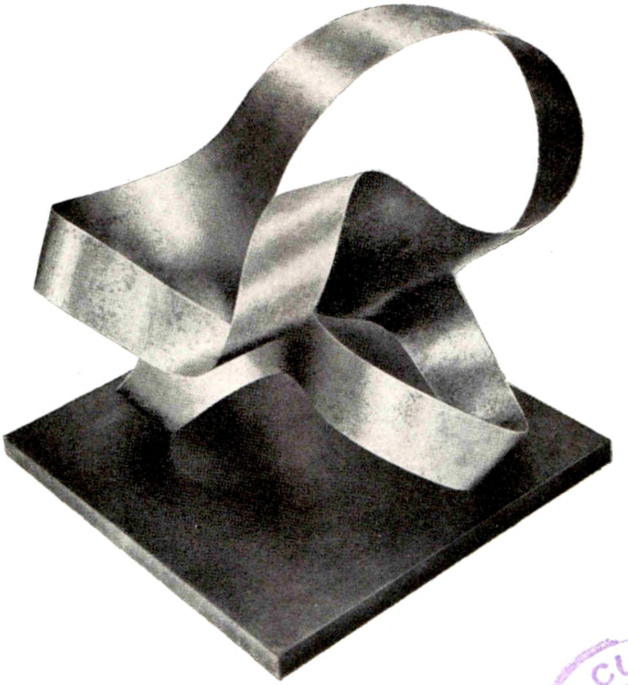
The Future of Industrial Design (out of print)

What is Industrial Design (out of print)

What of the Indian Craftsman (out of print)



A fine specimen of a dance picture by the young American camera-artist, Bob Willoughby. An effective use of geometrical lines is the chief characteristic of this unusual composition depicting a Balinese dancer.



Metal sculpture by Erwin Schutzbach. A fine specimen of the modern form of abstraction and expressionism in the field of applied art

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APPLIED ART IN MODERN GERMANY

Klaus Fischer

A SHORT review of German efforts towards applying art patterns for advertising industrial goods may be of some interest to the Indian public. Germany after World War II faces very similar problems as India after partition. Industry, for all practical purposes, is being totally reconstructed, and requires the best means of international propaganda. The artists are poor and need the support of industrial concerns. Attempts have therefore been made to unite these mutually exclusive sections of modern society. Indeed countries developing quite new forms of life, technique and industry cannot afford to neglect modern forms of art which are cultivated in exhibitions and by a few connoisseurs. If these forms are able to contribute to human understanding,

A modern painting utilised to attract the attention of tourists to an art gallery in Köln

purchasers may be addressed through them and a uniform style of life may be created.

Generally speaking, up to the end of the eighteenth century the people and the artists were one. In the very age, when one section of society made money as never before, other sections of the nation were denied the benefits of the wealth and progress of the country. The artists grew conscious of this fact. In the past they had very often complained to themselves that they depended on a royal or ecclesiastical patronage. They were assured, however, of their livelihood and could devote themselves to ever new creations.

During the nineteenth century individual freedom was recognised. Freed from the dictates of the court and the church, artists were allowed to discover new contents and forms according to their own inclinations. A section of the public, however, grew wealthier and at the same time more and more materialistic. It was no longer interested in the creations of the artists. The latter were forced either to live in poverty or to suit their work to satisfy the bad taste of the wealthy people.

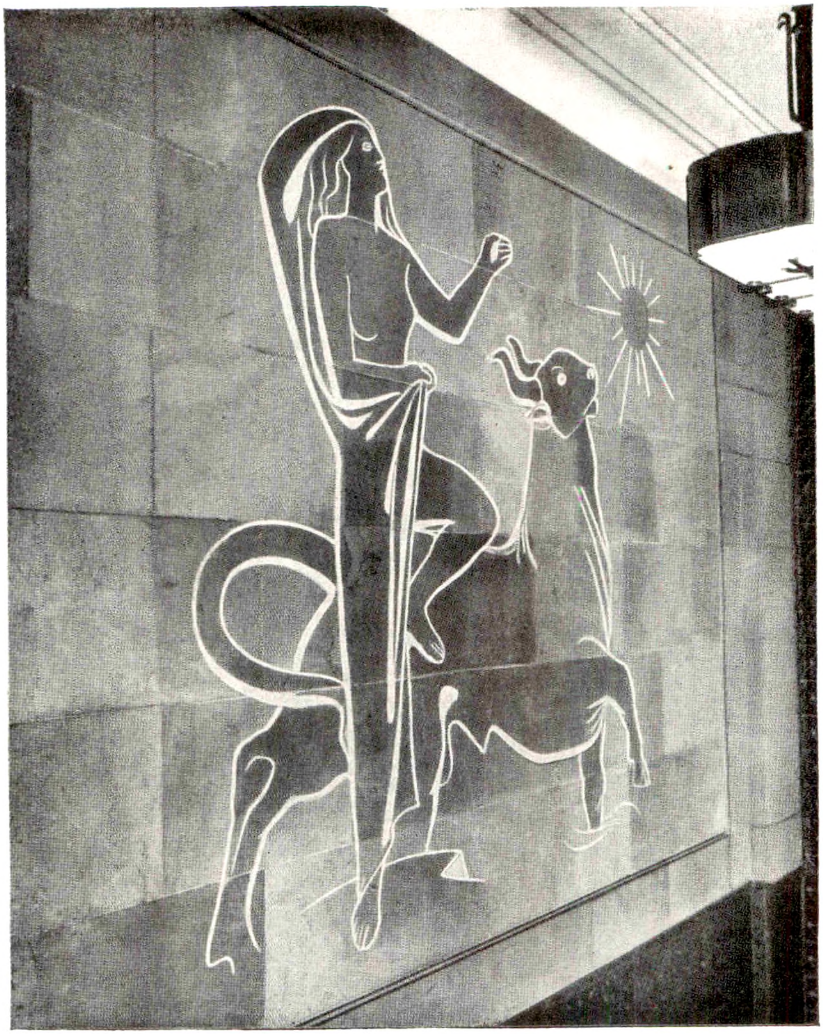
This state of affairs reached an acute stage with the development of the modern forms of the twentieth century—expressionism, surrealism and abstraction. These were not so easily understood by the common people. In the meantime mankind had acknowledged that these modern art forms were not empty nothings but serious expressions of the mind of the modern man.

Today the proprietors of industry play the role of kings and popes and rich citizens well known in the history of human civilization. In the past it was always the political and cultural leaders who sponsored the new ideas of artists of outstanding merit. In the same way modern German industry has undertaken the task of commissioning artists to use their imagination and talent to advertise industrial goods.

In 1952 at Hamburg and at Dusseldorf exhibitions were held entitled "Iron and Steel" and "Industry and the Artists". Painters and sculptors displayed works showing their impressions of mills, mines, dockyards and so on. Proprietors of great industrial companies showed how they engaged artists to decorate office buildings, factory towns, recreation rooms and so on.

Right

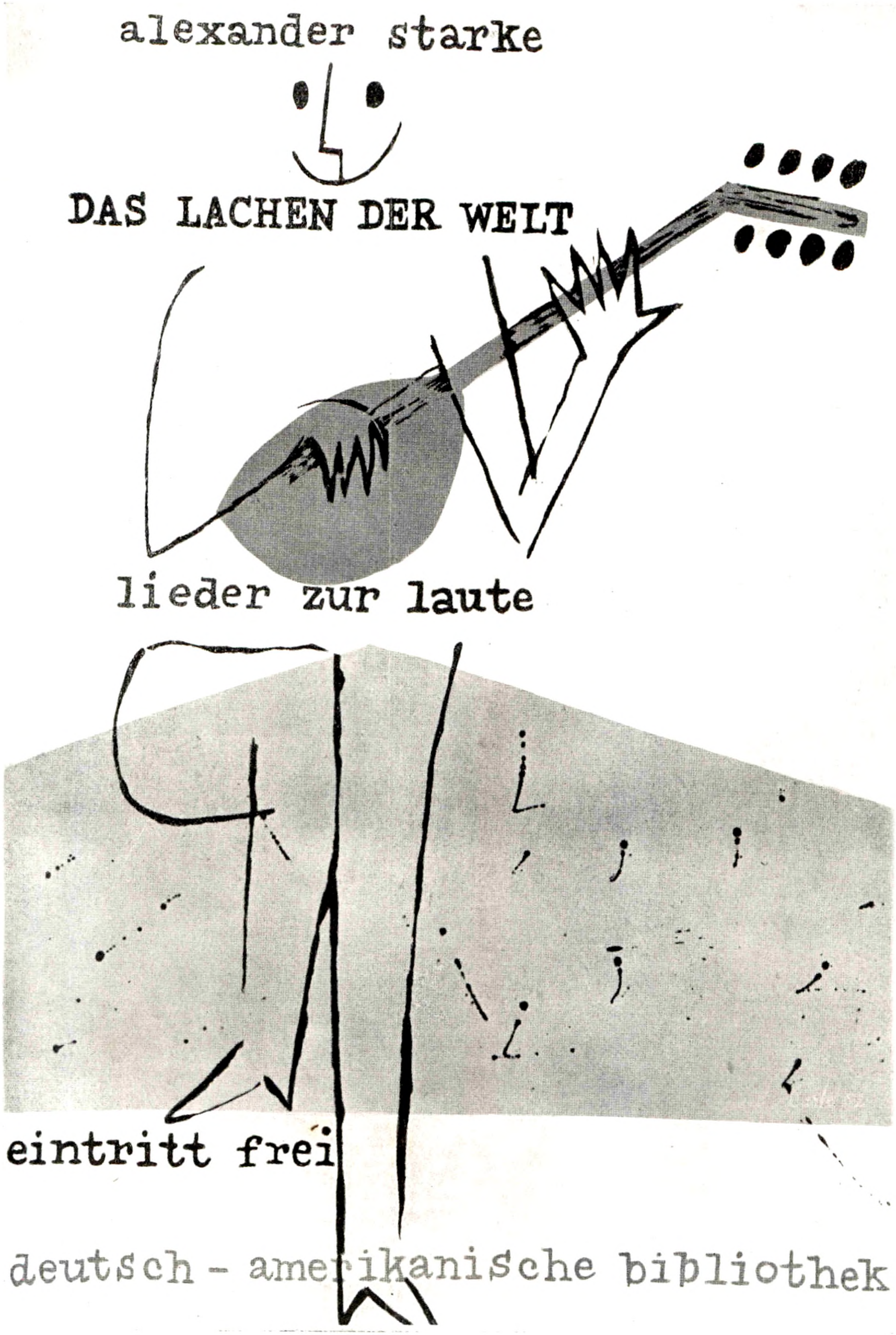
An interesting illustration from a direct mail brochure on the Frankfurt International Fair, emphasising the importance of the textile exhibition at the Fair



Right
Poster for a ballet singer by Eric Carle

Europa and the Bull—a bas-relief by Prof. Wamper. This mural decorates the great hall of a West German bank building.

In both exhibitions new attempts were made to reconcile intellect to wealth, art to industry, through modern designs of posters, book illustrations, advertising lay-outs, and new patterns of glass, porcelain and gold and silver. The result was a wider appreciation of the necessity of the co-operation of two spiritual activities which were seemingly opposed to one another. Artists and businessmen realized that both of them served best their ideals as well as materialistic progress when they combined their activities. Photography, realistic and impressionistic painting, naturalistic sculpture are very suitable media for advertising art. Moreover, modern forms of abstraction are



alexander starke

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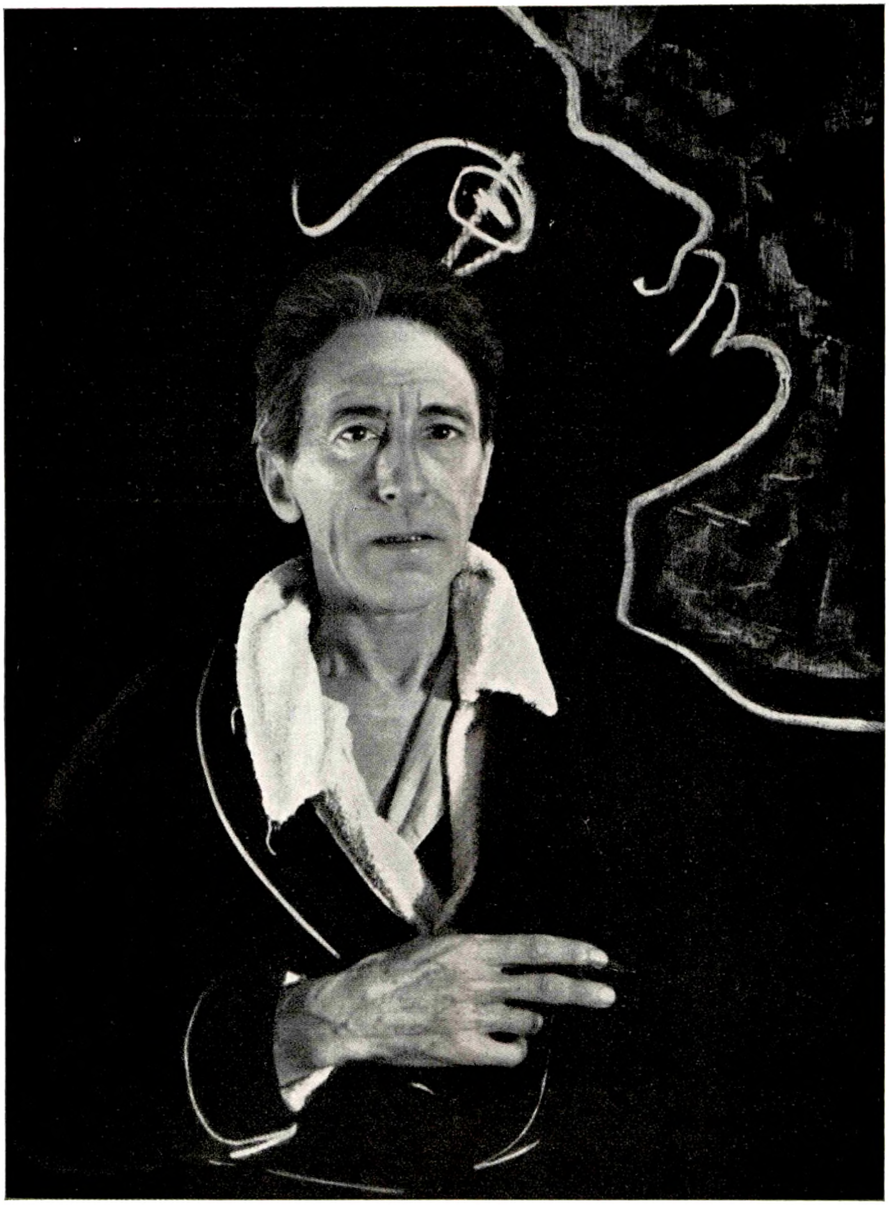
The famous German porcelain "Rosenthal" displayed in an interesting contrast of different reliefs

An interesting Press layout for advertising crockery

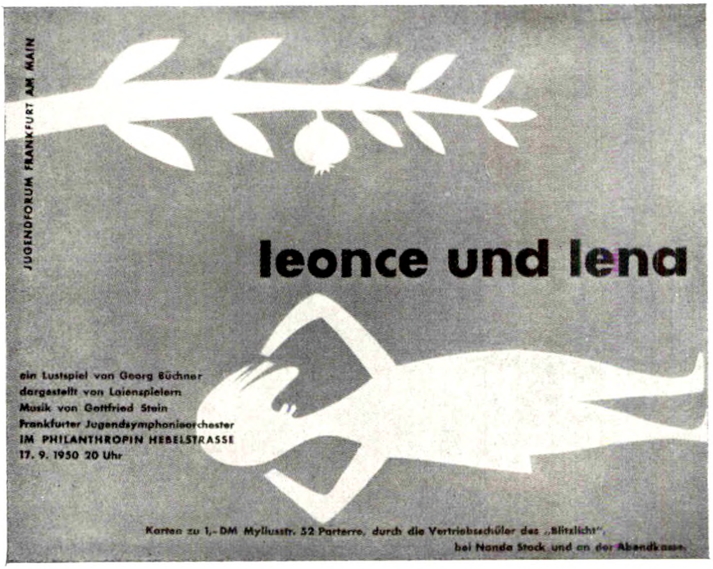
A photograph of the well-known artist, Jean Cocteau, by Herbert List. It is interesting to note how the white lines of the bold drawing in chalk harmonise with the white lines on the artist's dressing gown.



spread all over the world. Their strong lines are impressive and attract the human attention by skilful compositions. During the last fifty years European art has developed possibilities of abbreviation, and discovered effects of colours, which were well known to some old masters, but are now being systematically studied. Thus, modern applied art in Germany makes use of the progress reached by leading painters and sculptors. Realistic configurations and impressionistic views, however, are still effective, and they influence the purchasers as much as in former times. But more and more industrial companies engage representatives of the abstract trend to attract people by striking and unusual compositions.

What is the special value of modern art? After studying nature it transforms the realistic models into symbols of eternal meaning. We shall describe one particular example that may demonstrate how applied art is able to take part in this intellectual operation of our analytical age. During World War II nearly all bridges across the river Rhine were destroyed. From the very first days of peace the Germans began to reconstruct their country, and especially they repaired the bridges or built new ones. In a suburb of Cologne, "Koln—Mulheim", was erected the greatest and the most modern bridge of Europe. The painters preserved the memory of this historical labour by many and various pictures.

After the inauguration, the industrial concern, which was responsible for the whole work, engaged artists to draw posters which would mirror both the technical effect and the artistic view. The artists abstracted from their various pictures one idea: the truth of the idea "Bridge"—which is the particular Cologne bridge as well as the "bridge-form" as such. Thus applied art in modern Germany succeeds in serving industry ; and industry has become a liberal patron of the Fine Arts. Thus art can still be a link for international understanding as it was in former times.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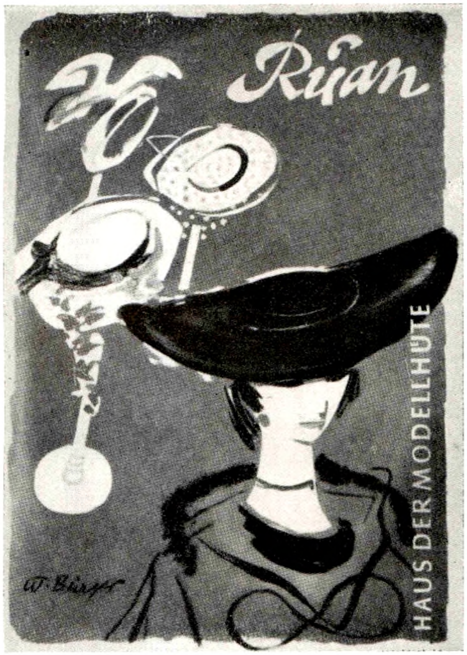
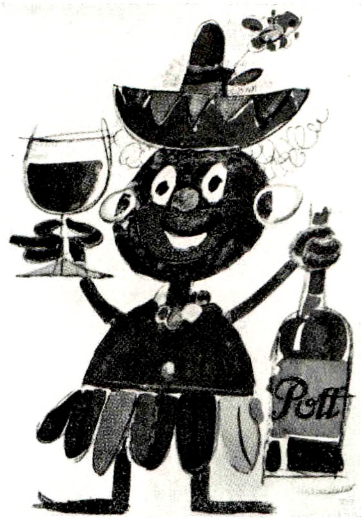
IM PHILANTHROPIN HEBELSTRASSE
17. 9. 1950 20 Uhr
Karten zu 1,- DM Myliusstr. 52 Parterre, durch die Vertriebsschüler des „Blitzlicht",
bei Nanda Stock und an der Abendkasse.

A theatre poster by Helmut Lortz

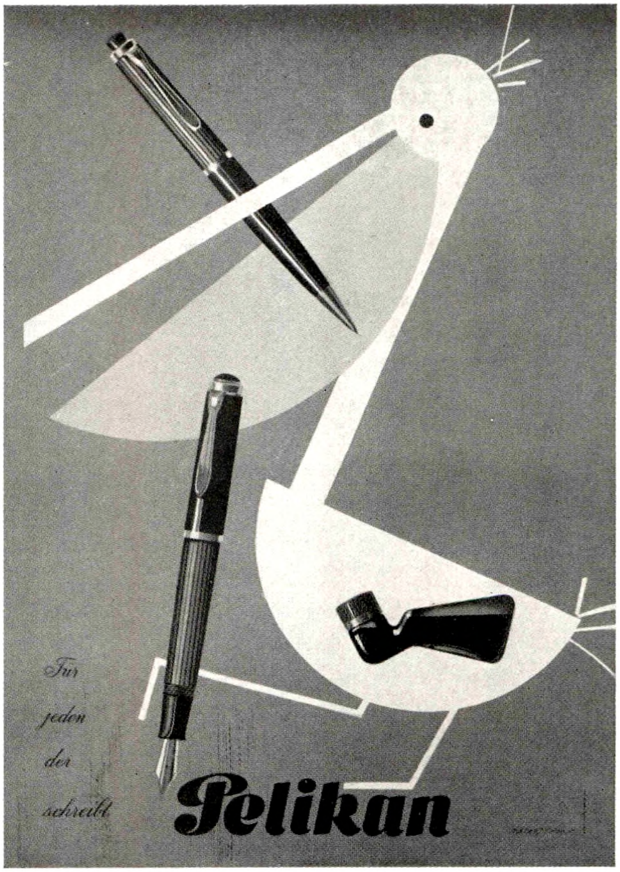


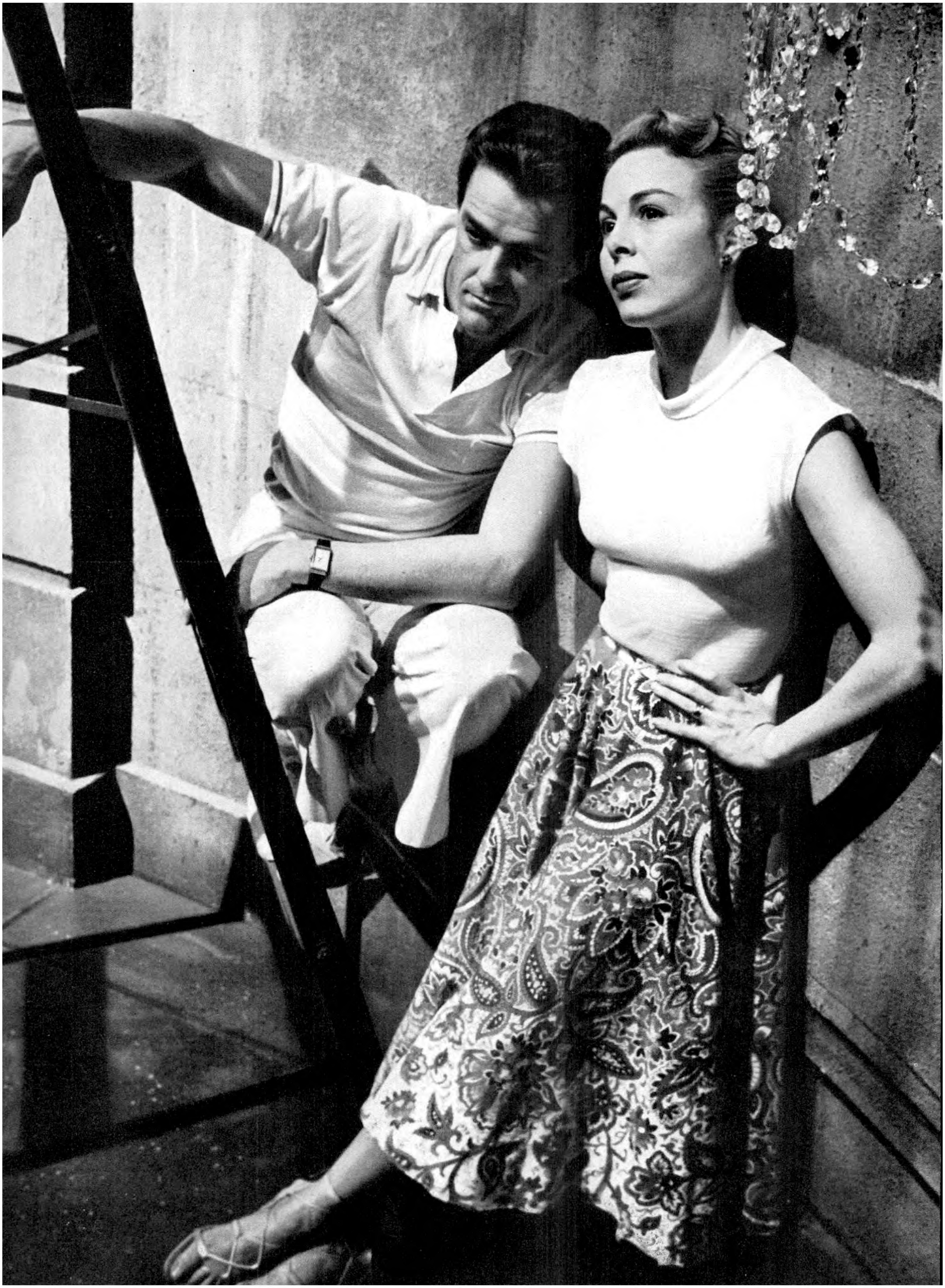
Modern art is effectively used in this poster design for a Berlin hat shops.

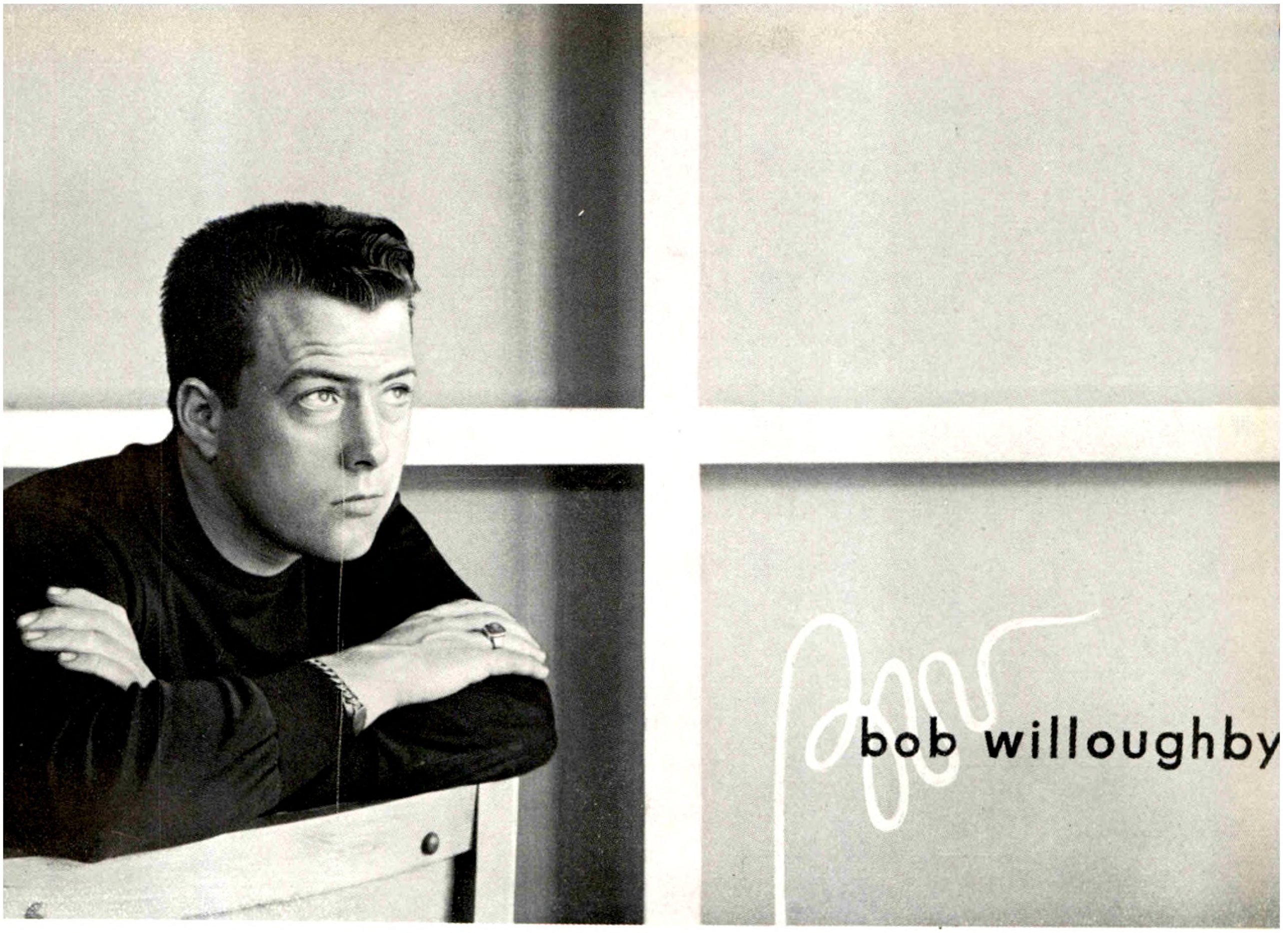
Right
An attractive poster for Pelikan pens and pencils



A colourful German poster for Pott rum







CAMERA ARTIST

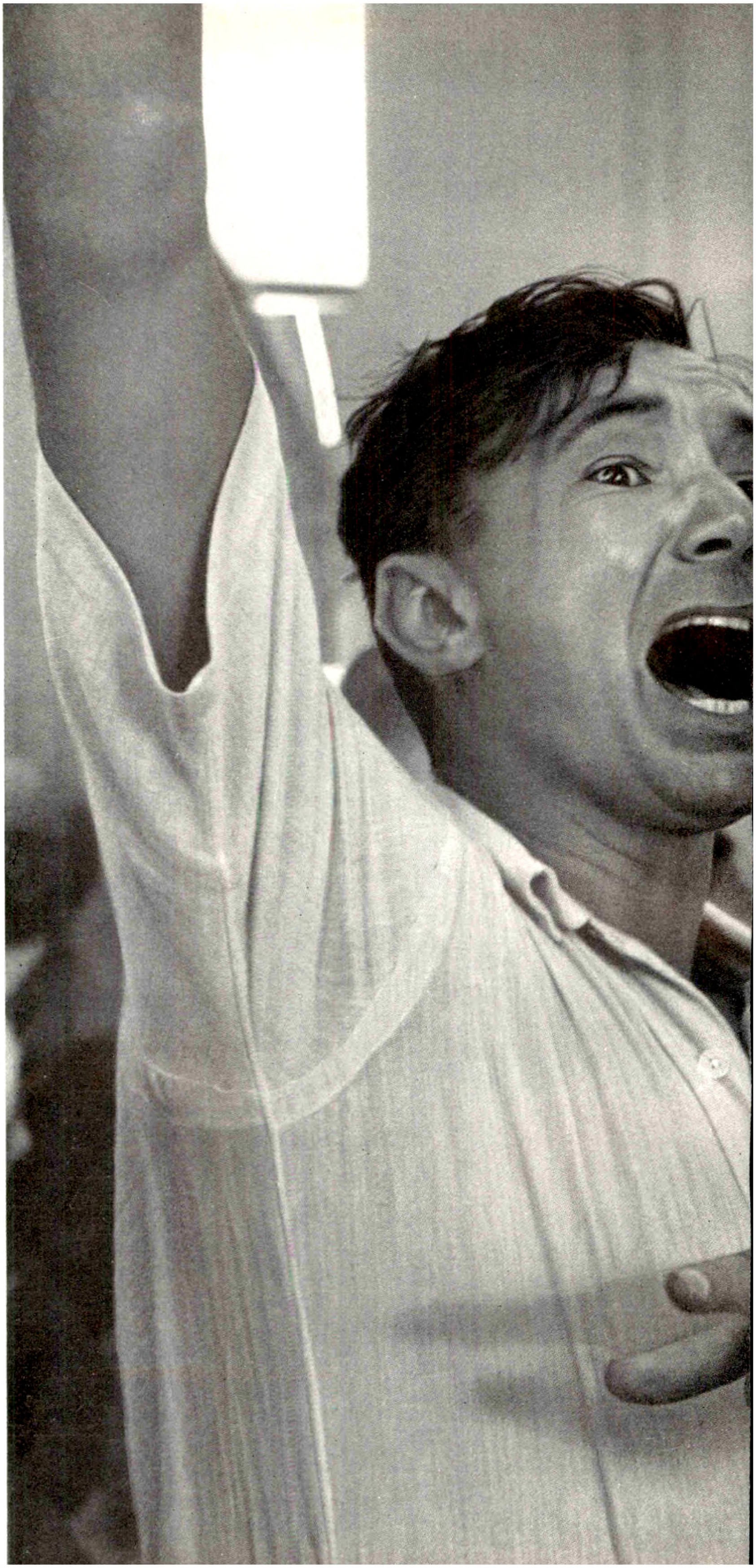
The answer to the question "Is photography an art?" is no longer in doubt. With the help of modern technique photographers have proved that photography is an art. It has developed a language of its own for the effective expression of varied ideas and emotions.

It is exactly this aspect of photography which attracted the attention of the young American, Bob Willoughby, at an early age. As a model for teen-age illustrations he started his photographic career facing the camera. His interest was soon roused in what went on behind the camera and in the dark room. Photography became his major hobby and he soon took his stand behind the camera.

His education too equipped him for a career as a photographer. In school he majored in Arts. At the University of South California he joined the Cinema Department, and studied under some of the leading masters in the field of motion pictures.

At 21 he abandoned most of his commercial work and started experimenting with the camera. The results of his intensive work began to be noticed. Within two years Willoughby was working for some of the leading pictorial magazines in the USA.

MGM stars, Marge and Gower Champion on a film set



David Lichine, the famous dance director, in a typical pose, while working with the Ballet Theatre of New York

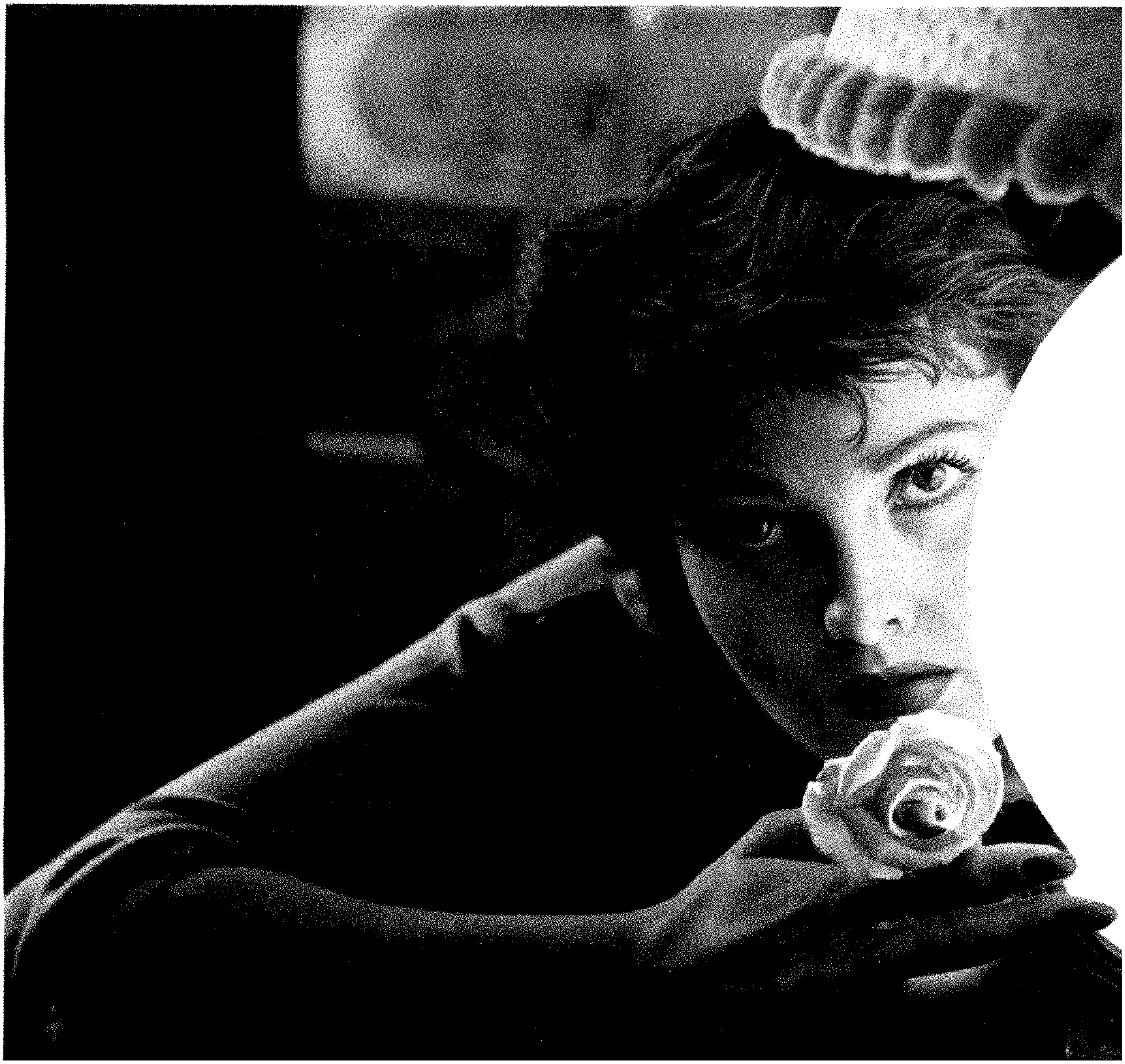
Above: Motion picture star, Rhonda Fleming *Right*: Motion picture star, Ursula Theiss

Living in Hollywood he naturally has to concentrate a great deal on theatrical work. Most of his works are published in the Harper's Bazar Magazine.

To all his work Willoughby brings a freshness of approach. He indeed tries to capture the "feeling of the moment" as he calls it. This special characteristic of his work is most evident in his dance pictures. In these he captures the mood of the music, the artistry of the dancers' movements and the very personality of the performers themselves. All these are recorded unmistakably in masterpieces of fine art.

Not all Willoughby's work, however, is confined to the theatre. He does a great deal of picture stories, covers social events and so forth. In his sure hands the camera has become a truly and highly expressive medium of story telling.

Today Willoughby's photographs are on display at the Museum of Modern Art in New York City and in the Art in Industry Museum in Calcutta. This is sure proof that, at the young age of twenty four, Willoughby has emerged as a successful camera-artist with a reputation that has spread beyond the frontiers of his native land.



A sketch of a primitive Indian boat from a Mahenjo-daro seal, 3000 B.C.

EVOLUTION OF INDIAN SHIPPING DESIGN

Subrata Banerjee

THE art of shipbuilding in India is as old as our ancient civilisation. The long and wide rivers of our country have always played a great part in the development of our society. Small units of human habitation sprang up along their fertile banks and soon developed into the great cities of the past. Waterways helped to establish communications between these different cities. Thus the call of the waters in our country reached out not only to the people on the coastal territories but also to those in the hinterlands.

The earliest adventurers launched out into the waters in hollowed tree trunks. Today their heirs have built floating cities, massive structures of steel and wood, like the Jala-Usha or Jala-Prabha, to move from one end of the world to another. Behind this development lies a long history of great adventures. To reconstruct this interesting story one has to turn to archaeology, painting, literature and numismatics.

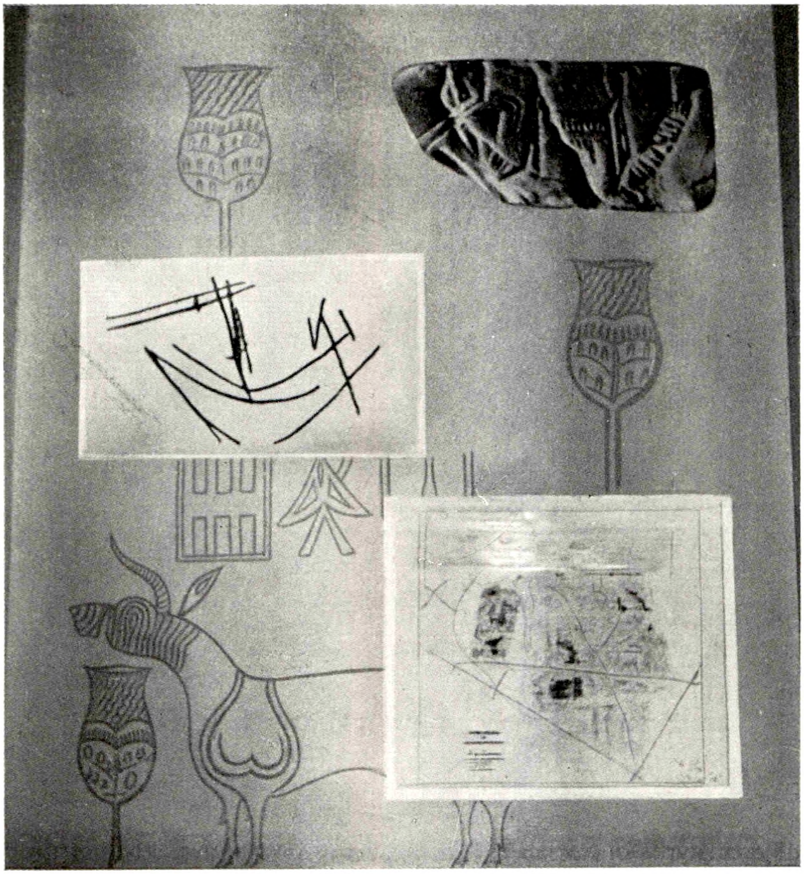
The first evidence of Indian shipping is to be found among the archaeological remains of Mahenjo-daro, nearly 5,000 years old. Among these remains have been discovered seals and other relics depicting the boats built and used in ancient India. In shape these boats were only a little removed from the hollowed-out tree trunks of the primitive boatmen. There were however a hull, riggings and sails.

Little direct evidence is available of Indian shipping in the next period of our civilisation. In Vedic literature, however, there is a number of references to maritime activities. Detailed descriptions of the boats built in this period are not available. It is evident, however, for example, from a hymn in the Atharva Veda Samhita that the boats rode "well the waves", were "broad in beam and spacious, comfortable, resplendent . . . . . rudders strong, faultless in construction . . . . "

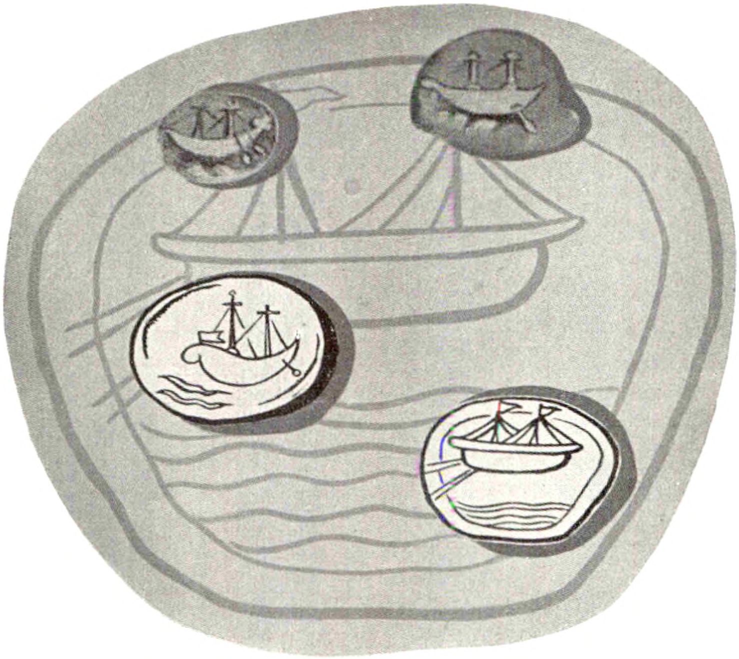
In Pali literature too there is abundant reference to ships and sea voyages. From these one can form an idea of the size and shape of the ships used. According to the Pali text, Rājavalliya, the ship in which Vijaya and his followers were sent away from Bengal accommodated 700 passengers. The Sankha Jataka mentions a ship 800 cubits long, 600 cubits wide and 20 fathoms deep with three masts. This shows that ship building had already developed to a considerable extent.

It is clear from references in Greek literature that ship building was an important industry in India as early as 325 B.C. Arrian mentions the construction of dockyards and of galleys of thirty oars and transport vessels. Pliny in his description of Ceylon mentions certain special characteristics of Indian ships. He says, ". . . . ships are built with prows at each end, for turning about in channels of extreme narrowness." He also estimates the tonnage of these ancient Indian vessels at 3,000 amphorae, each amphora being about a fortieth of a ton.

Such was the development of Indian shipping in the age of the Mauryas. In the next period we get the ship coins of Andhra of the 2nd and 3rd century A.D. From these it is possible to make out certain characteristics of the boats used. The bow was to the right, with a round ball on the point of the stem. The rudder projected below in the shape of a post with a spoon



A seal from the Indus Valley, Mahenjo-daro, 2,500 B.C.—the first representation of a boat in India



Ship coins from Andhra, 2nd century A.D.

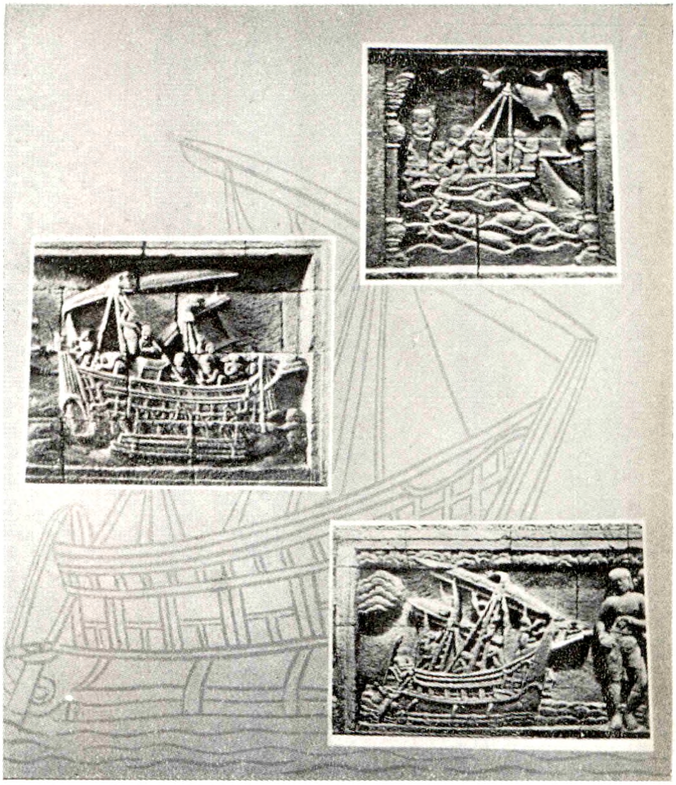
end. The deck was straight. There were two round objects on it, from which rose two masts, each with a cross tree at the top.

Now we come to the period of the Sanchi Stupas, followed by that of the Ajanta Caves, where there are many representations of ships and sea voyages. We find here that Indian ships had by now become stronger, bigger and more durable. But before taking into consideration the ships represented in these archaeological monuments it is worthwhile referring to an ancient Sanskrit manuscript, called the Yuktikalpataru. It is difficult to give the exact date of this manuscript. From the detailed descriptions of the ships given here it seems likely that it belongs to the same period as the Ajanta murals.

Yuktikalpataru is a complete treatise on the art of ship building in ancient India. A study of the manuscript reveals interesting details about the size, shape, and the use of different types of vessels. There were two main classes of ships, according to their sizes—Sāmānya or ordinary, intended for inland traffic, and Visesá or special, for sea-going purposes.

There were again ten different types of Sāmānya vessels. The Yuktikalpataru gives full details of their measurements in length, width, depth and height. The Visesá vessels were divided into two sub-groups—Dīrghā or long and Unnatā or high. These two sub-groups were further divided into ten and five different types respectively.

Elaborate instructions for the decoration and the furnishing of these ships are also found in this manuscript. Four kinds of metals were recommended for decoration—gold, silver, copper and a compound of all three. Four different kinds of colours were used for four different types of vessels. The four-masted ships were painted white, three masted ones red, two masted yellow and ships with the single mast blue.



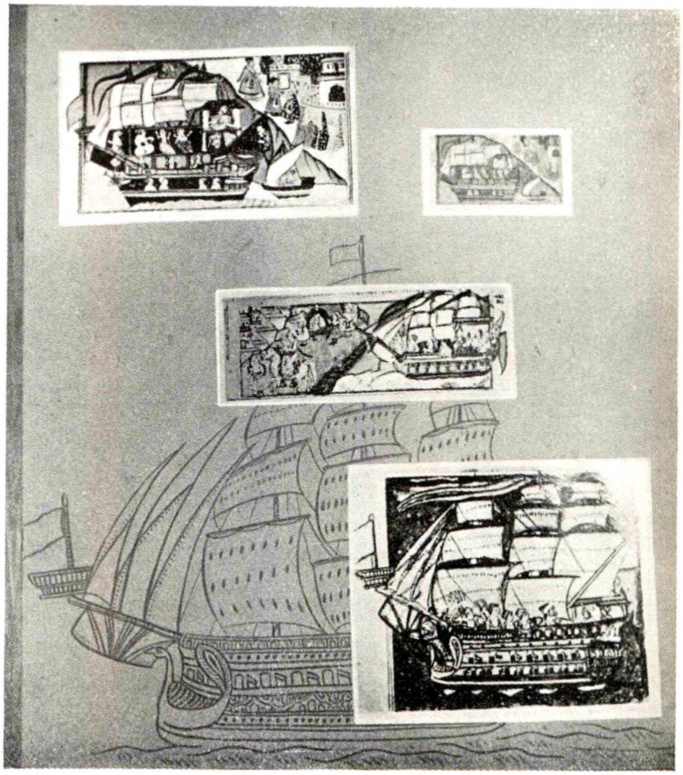
Indian colonisers sailing out to Java ; from the sculptures of Borobodur, 8th century A.D.

For the prows a variety of fanciful forms were suggested. Heads of animals and birds and even human figures were used to decorate the prows. These figures were studded with precious stones. Garlands of gold were attached to them.

There were three types of cabins on these ancient Indian ships, according to the Yukti-kalpataru. In the Sarbamandirā type the cabin extended from one end of the ship to the other. Such ships were used for the transport of troops, cattle and royal treasures. The Madhyamandirā had the cabin in the middle and was intended for pleasure trips. The Agramandirā had the cabin towards the prow. Such ships were used for naval warfare. The Mahabharata refers to the use of such a ship by the Pandavas when escaping from the wrath of the Kauravas.

Among the Sanchi sculptures are to be found the earliest evidences of Indian shipping in in our archaeological remains. The Eastern Gateway of Stupa No. 1 depicts a canoe made of rough planks, roughly sewn together by hemp or string. The boat depicted on the Western Gateway of the same Stupa, however, is a more elaborate affair. This is a boat of the Madhyamandirā type. It is really a barge with the prow crowned by a winged gryphon and the stern by the tail of a fish.

The Ajanta murals depict various types of boats. There is an Agramandirā boat with high stem and stern and three masts. There is also a royal pleasure boat of the Madhyamandirā type. The cabin is in the shape of a pillared canopy. It has painted eyes at stem and stern. The steersman is accommodated on a ladder and the rower in the bow.



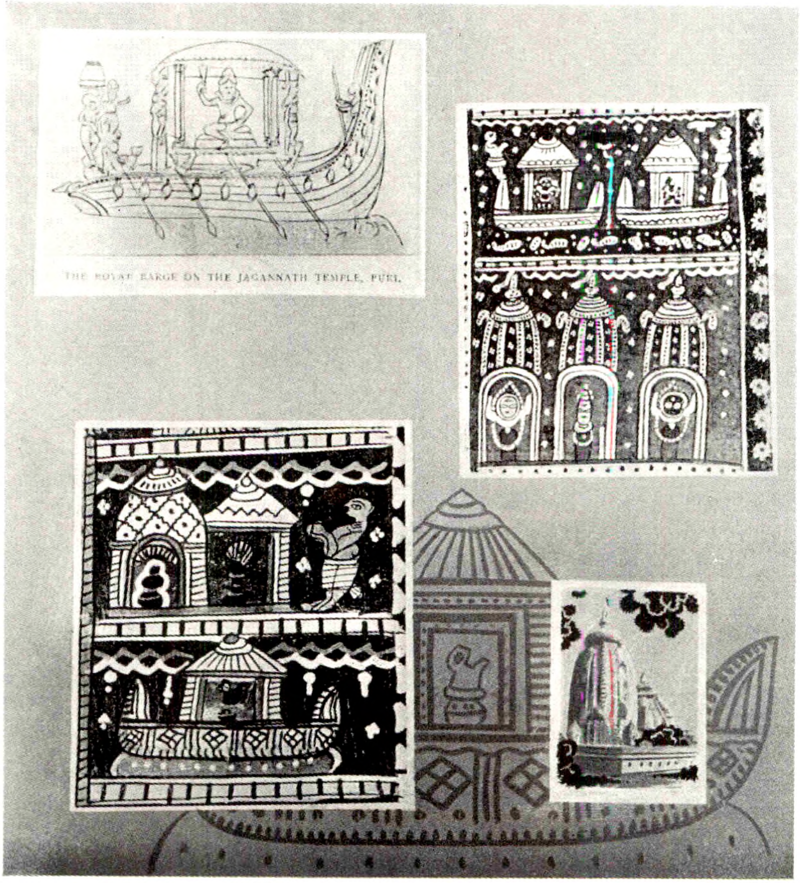
Medieval Indian merchant shipping, from Jain manuscript illustrations, 16th century A.D.

Another representation from the Ajanta paintings is a very elaborate scene of the landing of Vijaya in Ceylon. The fleet is believed to have carried 1,500 passengers. Here are depicted different types of vessels, some carrying horsemen and others elephants.

To the early medieval period belong the well known Indian sculptures of Borobodur in Java. The forms of some of the ships depicted here closely resemble the catamaran. A study of the ships represented in these sculptures shows that Indian ship building had reached a high stage of perfection by the seventh or eighth century A.D. There are two distinct types of vessels depicted at Borobodur. One is long and narrow with a top-heavy structure. It has more than one mast and is multi-ribbed. The ribs are curved. The top-heavy structure required out-riggers for safety. These out-riggers were a series of planks or logs joined to the boat with long poles or spar. The other is a single masted vessel with the ribs less curved.

A model of one of these Borobodur ships is on exhibition in the Philadelphia Museum. The note with the exhibit says that the ship is 60 feet long and 15 feet wide. The method of construction is described as follows:

"A cage work of timber above a great log answering for a keel; the hold of the vessel being formed by planking inside the

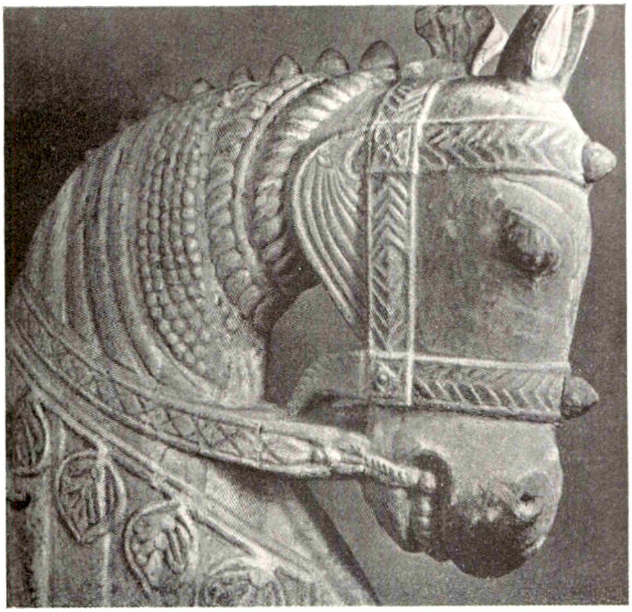

THE ROYAL BARGE ON THE JAGANNATH TEMPLE, PURI.

Right
A boat from a wall-painting in Akbar's bedroom, Fatehpur Sikri, 16th century A.D.

Royal barge on the Jagannath temple and boats from Orissa paintings

timbers ; and the whole being so top-heavy as to make the out-riggers essential for safety."

During the next few centuries there was considerable advance in the shipping industry in India. On the temple of Jagannath at Puri there is a well-preserved representation of a royal barge of the Madhyamandirā type. The beautiful cabin has an arched roof supported by four human figures. From the roof hangs a rocking seat probably intended to help tide over the effects of seasickness. A rope or chain hangs from the roof to help one steady oneself.



Old ship-head an early Indian boat

Marco Polo, who visited India towards the close of the thirteenth century, has left interesting and detailed descriptions of Indian ships of that period. Ships used to be built of fir timber. They were double-planked, that is, a course of sheathing boards was laid over the planking in every part. They were caulked with oakum both within and without and finally fastened with iron nails. The bottoms were covered over with a composition of quicklime and hemp pounded together and mixed with vegetable oil, making an unguent that "retains its viscous properties and is a better material than pitch".

The ships were large enough to carry a crew of 15 to 300 and five to six thousand baskets of pepper. They were moved by oars and four men were required for each oar. Like modern liners the ships carried a number of small boats slung over the sides. The number of these small boats was often as many as ten. The larger ships had single decks. Below the decks there were small cabins, the number varying according to the size of the ship. They also had good helms and four masts and as many sails. Besides the cabins some of the larger ships had 13 bulkheads or divisions in the holds formed of thick planks, to protect the goods from water, if the ship sprung a leak.

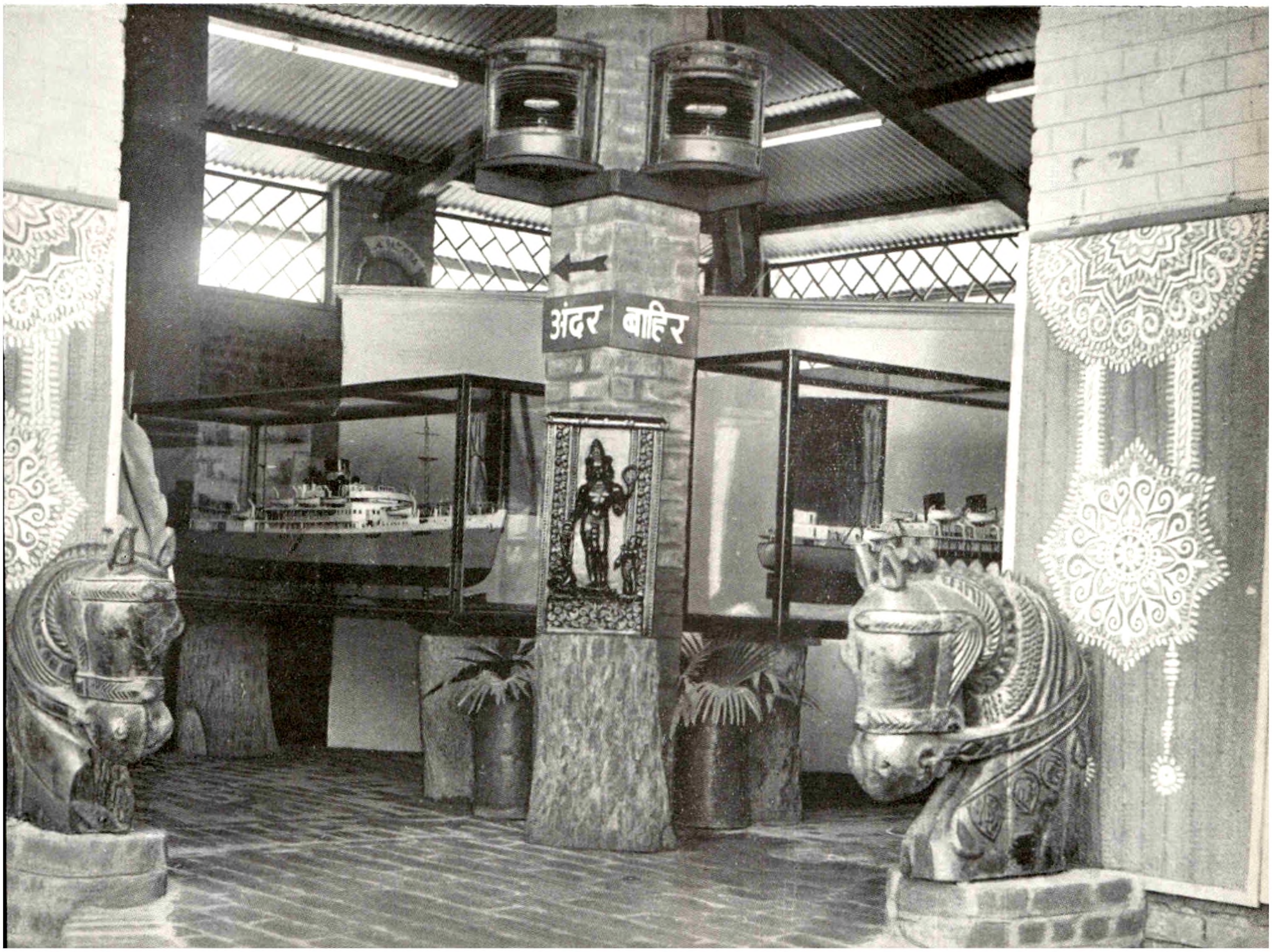
An Italian traveller, Nicolo Conti, who visited India in the 15th century, credited our people with building ships which were larger than those known in Europe in those days. He wrote, "The natives of India build ships larger than ours, capable of containing 2,000 buts and with five sails and as many masts. The lower part is constructed with triple planks, in order to withstand the force of the tempests to which they are much exposed."

Under the Mughals too the shipping industry developed a great deal in various parts of the country. Interesting descriptions of ships produced in Bengal in this period are available in contemporary literature. Strong pieces of timber of various kinds, such as teak, gāmbhāri, piāl, kāthāl, etc., were joined together with the help of iron nails to construct the hold. Metallic sheets and mat doors were then fitted. The prow was made to represent various fanciful shapes such as Suka, Mayur, lion, buffalo, serpent, elephant, tiger, birds, etc. The shape of the prow accounted for the different fanciful names, such as Mayurpankhi, Sukapankhi, etc. The deck, composed of wooden planks, was fitted up and the main cabins were set up. An ornamented shed, decorated with rows of cowries and festoons formed the chief cabin. The eyes of the figures on the prow were made with jewels in the shape of a half moon. There are numerous representations of various types of ships in the Mughal paintings as well.

It was in the 17th century, however, that Indian shipping received the greatest encouragement from the Mahrattas under Shivaji. Indian ships developed special characteristics of their own different from those of any other country. Under Conajee Angria, towards the close of the 17th century, the Mahratta Navy became a terror to all foreign invaders. The Bombay Gazetteer gives an interesting eye-witness account of Angria's fleet. "His fleet consisted of grabs and gallivats . . . the grabs have rarely more than two masts. . . . They are very broad in proportion to their length. . . . The gallivats are large row boats rarely exceeding seventy tons. The gallivats are covered with a spar deck, made for lightness of split bamboos . . . those of the largest size have a fixed deck. . . . They have forty or fifty stout oars and may be rowed four miles an hour."

In the early days of British rule too Indian shipping received a great impetus. In 1735 the ship building yard was transferred from Surat to Bombay, under a Parsee foreman. It was under the supervision of Parsee foremen, that Indian workers built nine ships of the line, seven frigates and six smaller vessels for the Royal Navy during the 18th and 19th centuries. In Calcutta too 35 ships were built between 1781 to 1800, with a total tonnage of 17,020.

Entrance to the shipping and shipbuilding pavilion, organised by the Scindia Steam Navigation Company at the Indian Railways Centenary Exhibition at New Delhi, flanked on either side by ancient Indian ship-heads. In the centre is the image of Jalanath, the Lord of the waters, and on either side are models of modern Indian ships.

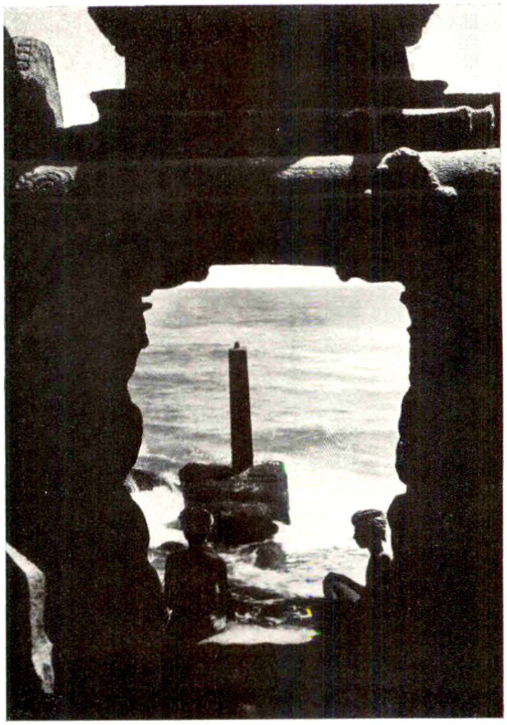


Apart from the ships built for the British, typically Indian ships continued to be built all over the country. Among the more common Indian vessels were the Pinnace, Grab, Bangle, Brig, Dony and Pattooa. The Pinnace was divided into two or three apartments and had an open verandah forward for servants. The Grabs were three masted vessels with pointed prow and bowsprit. The Bangles were the largest of the Indian boats and carried four to five thousand maunds of rice. The Dony was a single masted ship, resembling a sloop. The deck was formed with planks fastened on each side. The Pattooas differed considerably from the rest of the vessels. They were clincher-built with boards placed one on top of another and fastened with iron clamps.

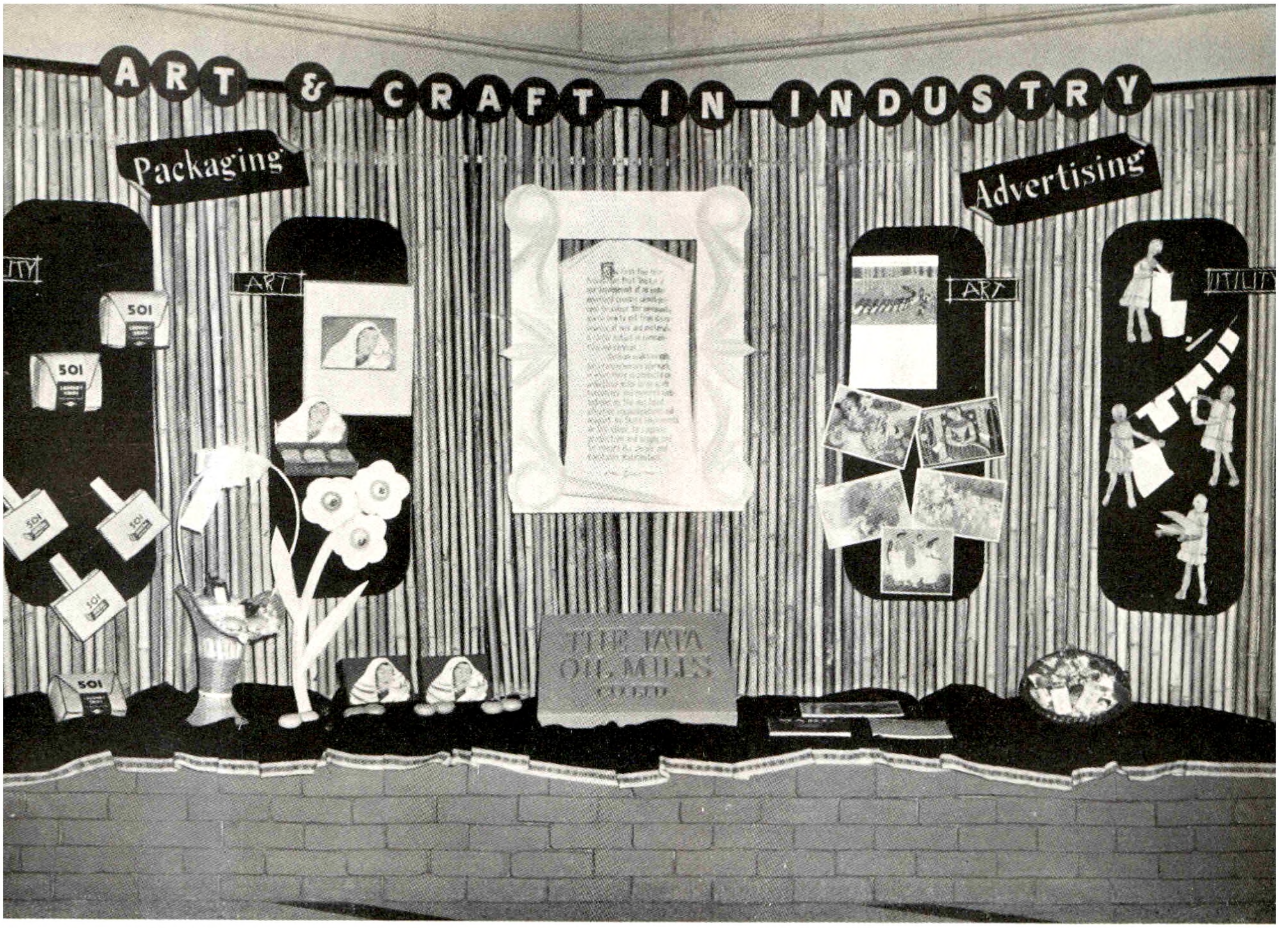
After the assumption of the government of the country directly by the British Crown, the Indian ship building industry died a natural death. It was only after the first world war that efforts began to revive the shipping industry in our country. In 1919 was established the Scindia Steam Navigation Co. It, however, took years before the first modern Indian ship could be built and launched from the stocks at the Visakhapatnam ship building yards. It was on 14 March 1948 that the first modern 8,000-ton Indian made ship, the Jala-Usha, was launched by the Prime Minister of India. From that date till the end of 1952 seven 8,000 tonners and one small ship have been completed at the Visakhapatnam shipyards.

Combining in them the tradition, experience and craftsmanship of generations with the achievements of modern technique and organisation, Indian workers have once again begun to build ships, which in design and performance can well compare with those built in the West.

The Light of the Ocean —a lighthouse at Mahabalipuram, 8th century A.D.



Photographs: Courtesy Mrs. Sumati Morarji and Mr. Vithalbhai Jhaveri



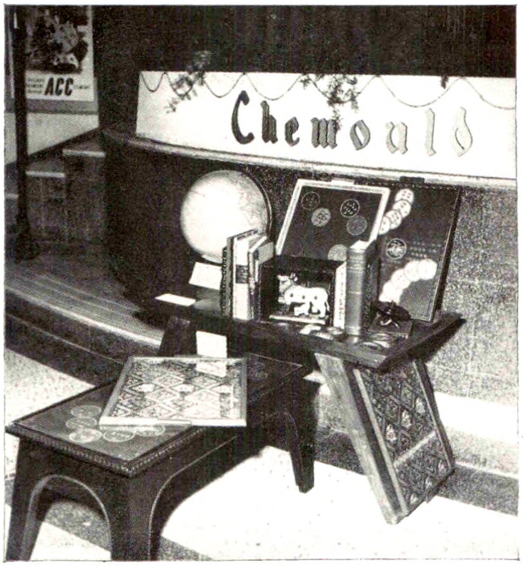
The Tata Oil Mills stand emphasises the role of handicrafts and fine arts in combining utility and aesthetics for industry

INSTITUTE'S BOMBAY EXHIBITION

THE visit of the Annual Art in Industry Exhibition to Bombay after a number of years has once again proved to the leading industrialists, artists and the public of this great city that applied art can form an effective weapon in public relations between industry and the consumers. It has also brought home to the citizens of Bombay the importance of Indian design both for the goods produced as well as for publicity and packaging materials.

Practically every single item exhibited at Calcutta was on display at Bombay. The large and well illuminated halls of the Jehangir Art Gallery showed off the attractive display stands at their best. The arrangement of the display was practically the same as in Calcutta. There were, however, a few welcome additions.

The Tatas had an attractive stand with a bamboo background to display their packaging materials. The well-known mat bags for laundry chips and the artistic design for the Moti toilet soap carton, showed the role of handicrafts and fine art in combining utility and aesthetics for industry.



An artistic display of Chemould's frames

A wall in the auditorium was devoted to a well planned display of the publicity materials issued by ACC. Apart from the interesting posters, Press ads., leaflets, and direct mail literature the item which attracted most attention was a large illuminated plastic bag display sign.

The ICI stand effectively presented the varied uses of Alkathene packaging. It also displayed a good selection of their publicity materials.

Brooke Bond too had an attractive stand displaying their packaging and publicity materials.

The only other new addition to the Exhibition at Bombay was a display of the artistic products of Chemoulds. A series of traditional Orissa playing cards in an attractive frame drew appreciative attention.

The imaginative and tasteful display shown in this Exhibition has earned for itself a popularity and reputation which should enable the art in industry movement to break new grounds in Bombay.

An attractive specimen of quality printing by Gossain & Co., Calcutta

NEWS & VIEWS

Institute's Bombay Exhibition

It was after an absence of a number of years that the Annual Art in Industry Exhibition visited Bombay in April this year. On April 15, the Governor of Bombay, Sir Girija Shankar Bajpai, kindly performed the opening ceremony of the Exhibition at the Jehangir Art Gallery. A number of Councillors of the Institute were present to receive the Governor.

The opening ceremony was, as usual, a simple one. The Chairman's address and the Director's Review were followed by the Governor's speech. He appealed to the artists not to grudge to give to Indian industry the benefit of their art. "Even the supreme artist", he said, "should not consider it below his dignity to help his country's industry." He further emphasised the fact that it was the duty of the artists to provide inspiration and patterns to the craftsmen as well. He appealed for a combination of utility and beauty "by marrying the skill of the engineer with that of the artist."

The vote of thanks was given by Dr. Taraporevala, Dean of the Sir J. J. School of Arts.

During the period of the Exhibition, which lasted till April 21, large crowds poured in every day. Nearly 15,000 people in all must have visited the Exhibition.

The local Press responded splendidly to the appeal of the Exhibition. The Press Conference and Preview was quite successful. Fourteen representatives from the leading English and Vernacular newspapers of Bombay attended. Reports of the opening and short reviews were published in the Free Press Journal, Times of India, Bombay Chronicle, National Standard, Evening News of India, Sunday Standard, Current, Illustrated Weekly of India, Eve's Weekly, Onlooker, Vividha Vritta and a few other local vernacular papers. In Times of India alone there were seven insertions on different dates. The Art Critic of Times of India, referring to the display of the Exhibition, stated that it was the most imaginative and tasteful and "the best ever we have seen in the city". The Indian Textile Journal in its review said: "The exhibition with its emphasis on textiles has given us many new ideas."

Visitors to the Exhibition came even from distant Ahmedabad. They all highly appreciated the display, the stands and the products exhibited. Many organisations took photographs of the display to maintain permanent records for ideas for their own exhibitions.

The Films Division, Government of India, covered the opening ceremony and the film has already been released for public exhibition in the Indian News Review. The Publicity Department of the Government of Bombay also took movie shots of the opening.

On the whole, the Exhibition in Bombay has been a great success and has won wide appreciation, both from the public, industrialists and artists. That the Exhibition has really impressed the commercial art world of Bombay is evident from the general public demand for its repetition every year.

It has also helped popularise the aims and objects of the art in industry movement in Bombay, thus creating a base for the extension of the activities of the Institute in the State after a lull for a few years.

Other Exhibitions

JATIYA SANSKRITI PARISHAD

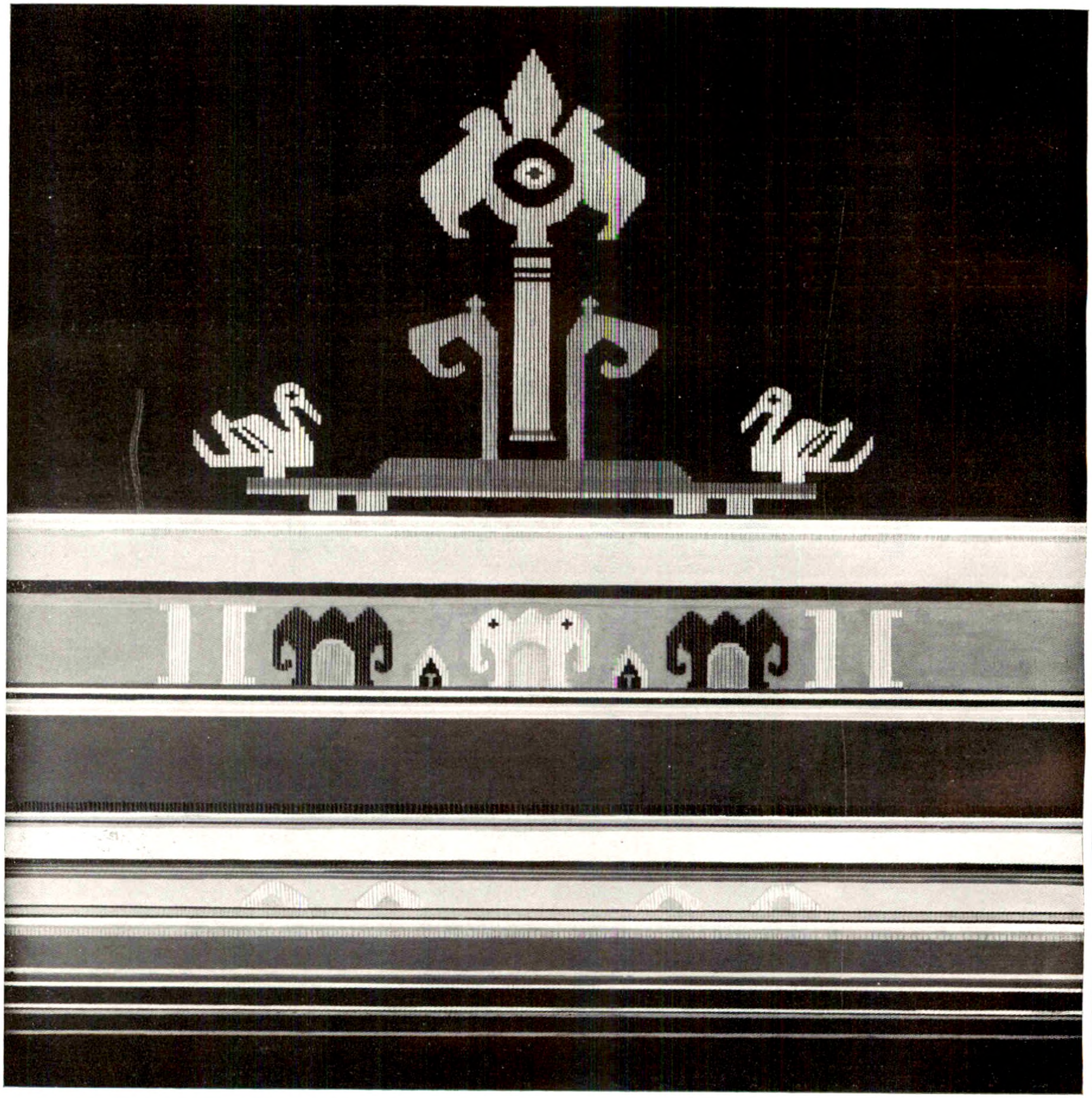
The Jatiya Sanskriti Parishad of the West Bengal Provincial Congress Committee held an exhibition of paintings by renowned artists of Bengal, at Artistry House, from April 14 to 20. One hundred and nineteen selected pieces by well known artists, such as Nandalal Bose, J. P. Gangooly, Promode Kumar Chattopadhyay, Hemen Mazumdar, Benode Bihari Mukherjee, Ramen Chakravarty, Indra Dugar, Makhan Dutta Gupta, Kamalaranjan

Thakur, Rathi De and Sailo Chakravarty were on exhibit.

INDIAN RAILWAYS CENTENARY

The Indian Railways Centenary Exhibition, held in New Delhi during April and May this year, has indeed set a high standard for industrial exhibitions and fairs in this country. The lay-out of the entire exhibition was neat and spacious. It was not intended to be the usual fun-fair but a serious and effective presentation of the story of the railways in India, illustrating its nature and working. At the same time the exhibition helped to oganise an effective

An attractive handloom curtain from Bihar, displayed at the Art in Industry Exhibition



The Governor of Bombay, Sir Girija Shankar Bajpai, (centre) seen admiring the Birbhum rice bowl after he had opened the Art in Industry Exhibition at the Jehangir Art Gallery. From left to right are Mr. S. N. Guha Ray, the Maharajadhiraja Bahadur of Burdwan (Chairman), Miss S. Batlivala, Mr. M. H. Engineer.

demonstration of the ancillary industries and trades, thus giving the visitor an idea of the advance of our national industries and our industrial potential. Several foreign firms, especially from the U.K., France, Switzerland, Italy and Australia, displayed their products at the exhibition. With them Indian industrial concerns competed effectively as far as the excellence of the design of the pavilions and stalls and the display of the products were concerned.

Among the most attractive features of the exhibition were the 100-foot high pylon illuminated by Philips, the illuminated charts and graphs and the earliest engine alongside the latest tubular all-metal coach in the Railways pavilion.

Some of our members constructed attractive stalls and displayed their products in an imaginative manner.

The Philips stall was neatly arranged and round in shape. Its most attractive feature was the mechanical robot, speaking seven different languages and distributing literature.

The ACC pavilion featured a reinforced concrete bridge motif. This was a splendid example of the versatility of concrete as a building material. The daring cantilever projections and the pierced concrete panelling were the outstanding features of the pavilion.

Tatas had the largest pavilion after the Railways. A huge photograph of steel workers trooping out of the gates of the Tata Iron and Steel Works at Jamshedpur dominated the entrance. The exhibits told the story of the manufacture of iron and steel with the help of illuminated pictures and diagrams, starting with a very attractive cut-out photograph of a Santali girl carrying ores in a basket. The Tata electric system in Bombay was represented by a magnificent montage showing the generation, transmission and the final consumption of electricity.

The Burmah-Shell pavilion was of a novel design and effectively portrayed the role of railways in the transport and distribution of petroleum products.

The ICI and the Scindia stalls were also very attractive. Both lay-out and display were imaginative. Volkart and Birla Brothers too displayed their products in well-designed stalls.

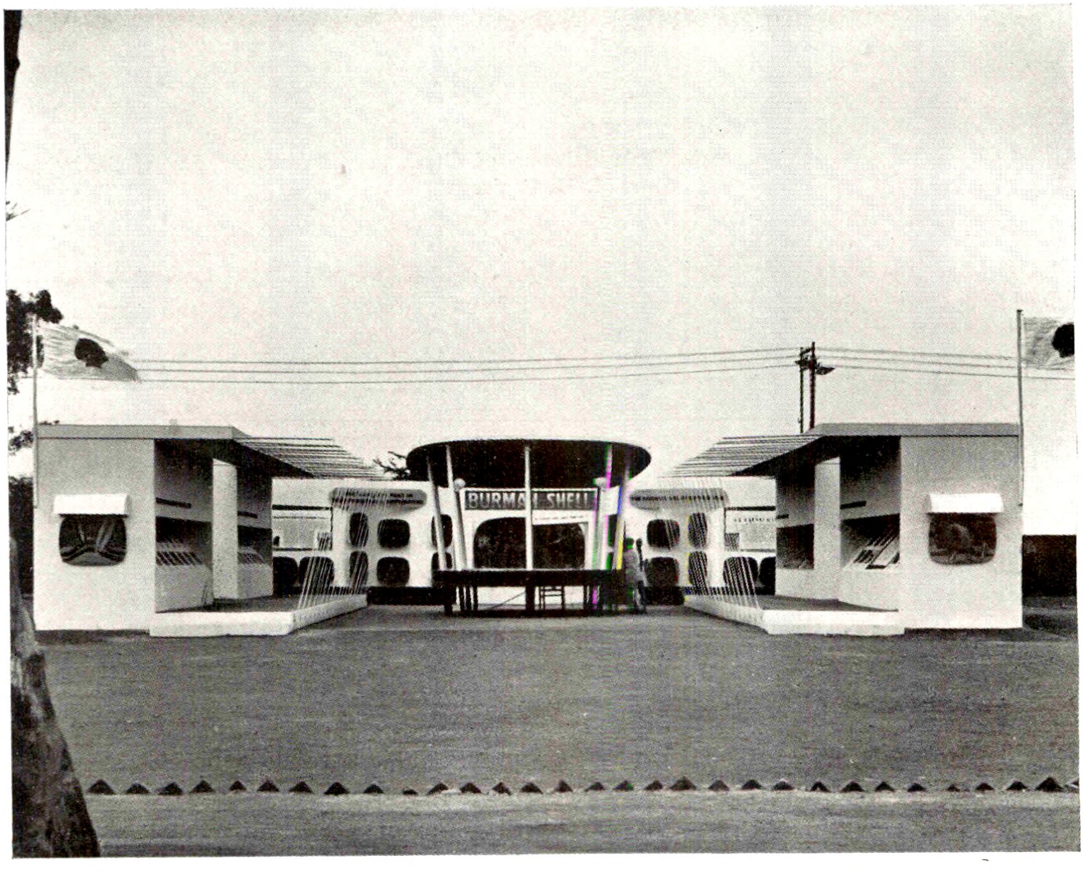
On the whole the Railway Exhibition has created a good impression on all serious visitors. People who have seen industrial expositions and fairs abroad have expressed the opinion that India has been able to reach the same standard of showmanship in this exhibition.

BOMBAY ART SOCIETY

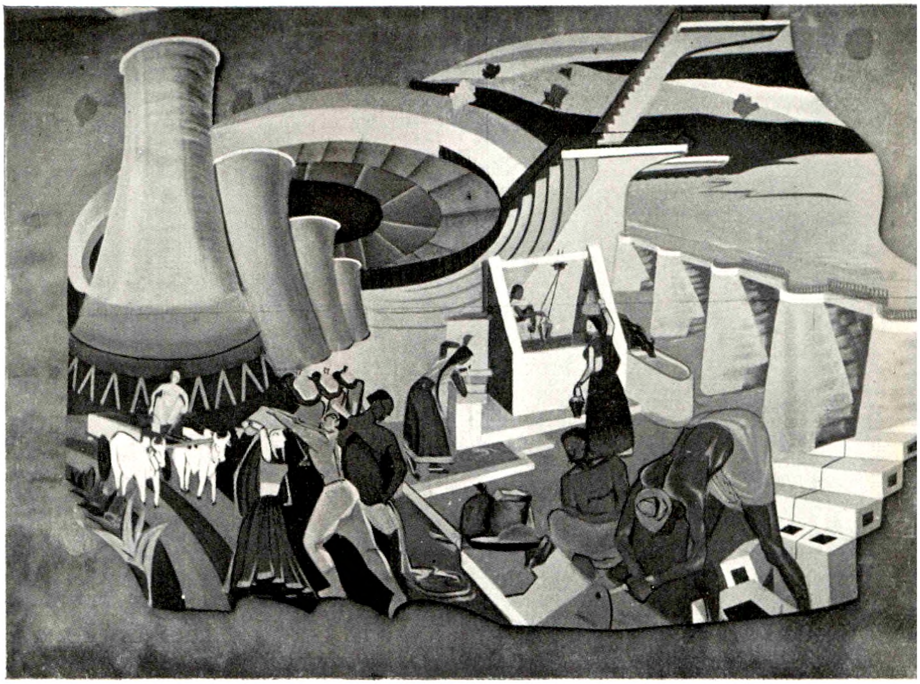
During July 16 and 26 the Bombay Art Society held a unique exhibition of the works of notable Bombay artists, in aid of the famine stricken people of Maharashtra, at the Jehangir Art Gallery. The prices of the exhibits ranged from Rs. 15 to Rs. 95, giving art lovers a good opportunity of purchasing some of the works of their favourite artists. Ara was there with a number of his well known still-life paintings. The works of Samant and Almelkar also attracted attention. Raiba contributed some decorative pieces. The other leading artists who participated include Palshikar, Y. K. Shukla, S. L. Haldankar and Monohara Joshi.

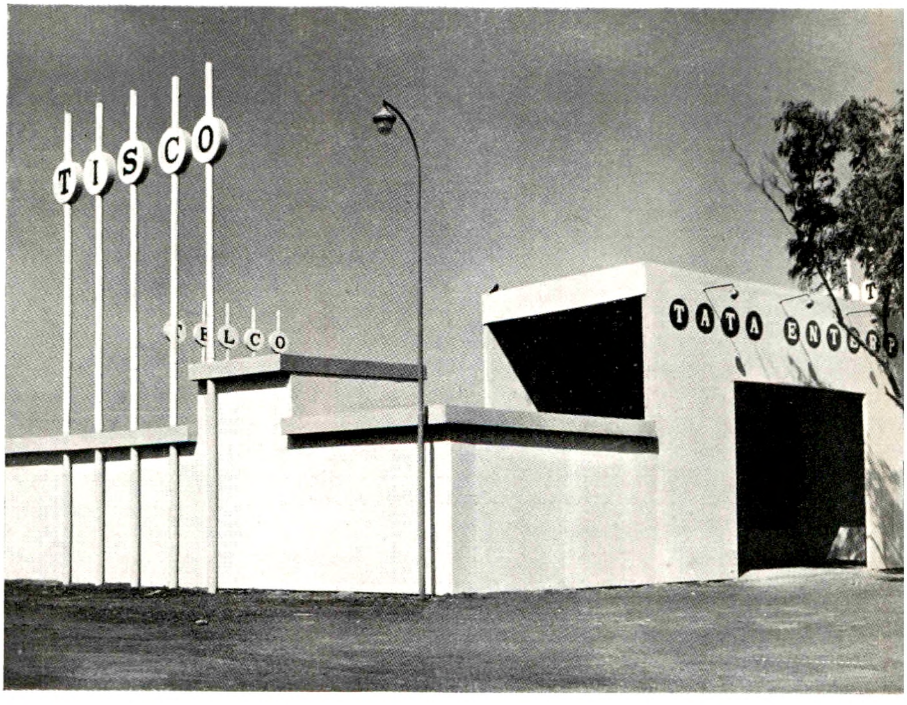
The Photographic section consisted of 20

The Burmah-Shell pavilion at the Indian Railways Centenary Exhibition



A close-up of the mural in the ACC pavilion showing the various uses of cement





The entrance to the Tata Enterprises pavilion attractive photographs, including some by reputed photographers like Unvala. There were a few sculptural pieces as well.

SUDHIR KHASTGIR

The exhibition of paintings of Sudhir Khastgir, held in the Salon of the Academy of Fine Arts in Calcutta, during the first week of August gave the Calcutta public a good introduction to the works of an artist who effectively combines Western technique with Indian idiom. There were about 88 paintings on view, of which at least 20 depicted dancers. There were also a few specimens of what is called "flat-pattern cubism". The portrait of Rabindranath in cubistic style was an interesting exhibit. In some of the paintings stipples have been used, making dots do the duty of leaves. The few pen and ink sketches attracted attention.

Lectures

Continuing our Lecture Series, started last year, two interesting talks were given on May 14 and 23. The first talk was on "Art Direction—Stage and Screen" by Mr. Satu Sen of Rangmahal Theatres. It was followed by a lively discussion in which the members of the audience participated. The second lecture was by Dr. Leroy Davidson, Professor of Fine Arts, Yale University, USA, on his "Impressions of Indian Arts and Crafts". There was a record audience, who were much impressed by Professor Davidson's valuable remarks on various aspects of Indian folk art and traditional crafts.

Another lecture was held on July 31, when Mrs. Lily Eversdijk-Smulders, a well-known Dutch artist, now on a world tour sponsored by K.L.M., delivered a very interesting talk on the "Arts and Crafts of the Bedouins of Sahara". The unusual subject attracted quite a few interested listeners, who discussed with the speaker various questions arising out of the talk.

Japan Industrial Design Exhibition

In recent years in Japan public interest in industrial designs has been on the increase. To give concrete expression to this interest, Mainichi Newspapers, an influential group in Japan, have sponsored an exhibition of Industrial Design, to be held shortly in Tokyo and Osaka. Apart from Japan, original work in industrial design from other countries of the world will also be exhibited here. The Industrial Arts Institute of Japan has invited the Indian Institute of Art in Indstry to participate in this Exhibition. The Institute has decided to send a copy of the album of Graphic Art in India, prepared for the Paris International Congress, to the Japan Industrial Design Exhibition.

Waiter Tray Design Competition

The Institute organised a competition on behalf of the Metal Box Company of India Ltd., to select designs for printing on round tinplate waiter trays. There was a good response to the competition despite the fact that the time available was short and many of the Art schools were closed. Over 60 entries were received from different parts of India. The first prize of Rs. 300/- was awarded to Mr. Susanta Banerjee, the second prize of Rs. 200/- to Mrs. Mary Molesworth and the third prize of Rs. 100/- to PICAD, all of Calcutta. The awards were made by a panel of judges consisting of representatives of the Institute and the Company.

The Metal Box Company have also purchased four other designs, two of which, particularly illustrative of Indian art, will be sent to their London Office, who might be able to make use of them.

Congress of Industrial Aesthetics

An International Congress of Industrial Aesthetics will be held in Paris on September 15 and 16, under the auspices of the Institut D'Esthetique Industrielle. To this Congress, the first of its kind, will come delegates from all over the world. The Indian Institute of Art in Industry will be represented by Mr. R. K. Sirkar, a Councillor of the Institute. Mr. Sirkar will carry with him to Paris an album of selected specimens of Graphic Art in India. He will also deliver an address on the same subject.

The programme of the Congress has been

Mr. R. K. Sirkar
Institute's delegate to the International Congress of Industrial Aesthetics

divided into two sections—technical and theoretical. The following subjects will be discussed: Proposal for a Doctrine of Industrial Aesthetics, an International Federation of the Institutes of Industrial Aesthetics, social Aspects of Industrial Aesthetics, training in Industrial Aesthetics and exchange of informations and opinions.

* * * *

Tvar : Edited by Josef Raban ; published by the Central Office of Popular Art Manufacture, Praha II, Narodni 36.

Veci A Lide : Edited by Josef Raban ; published by the Central Office of Popular Art Manufacture, Praha II, Narodni 36.

Kontur : Edited by Arthur Hald ; published twice a year by the Swedish Society of Industrial Design, Nybrogatan 7, Stockholm 7, Sweden.

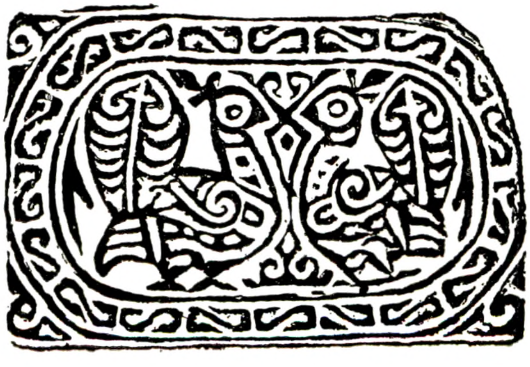
Industrial Art News : Published by the Industrial Arts Institute, Ministry of International Trade and Industry, Tokyo, Japan.

A number of interesting journals on industrial design and applied arts have been received from abroad. Of the two Czechoslovak journals Tvar deals mainly with industrial design, while Veci a Lide is concerned generally with cottage industry products. The latest issue of Tvar contains an interesting survey of the work of the Central Office of Popular Art Manufacture as shown in the exhibition held in Prague in January 1953. The latest issue of Veci a Lide is devoted mainly to rural fabrics. A detailed study of the subject is made by Vladimir Boucek, with special emphasis on rural craftwork as a source of inspiration for modern designing.

Kontur is a professional journal for industrial designers. An interesting article in the latest issue deals with museums of handicrafts and industrial arts. The author makes many valuable points on the relation of design to human values and the functions of an industrial arts museum. Another useful article is on the relations between mobility and design.

All the three journals contain English summaries of the articles published. The summaries published by Kontur are so detailed that to the foreign readers they seem to appear as full-fledged articles. It would be more helpful if the Czechoslovak journals could also provide the foreign readers with more detailed summaries.

The Industrial Art News indicates the great advance made in Japan in industrial design with a very clearly national appeal. Unfortunately, the lack of an English summary makes it impossible for the foreign readers to fully appreciate the journal which is well illustrated with interesting designs.



An old Czechoslovak design for printed textile

Two interesting specimens of modern Swedish pottery published in Kontur.

Dunlop Gazette : Edited by R. K. Sirkar ; Dunlop House Publication, 57-B, Free School Street, Calcutta-16.

The quarterly house journal of Dunlop House has a high reputation among such journals in India. Its most attractive feature is the cover design, which always tries to introduce to the public some of the most beautiful achievements of our art and life. After its series of ancient monuments, the new cover design depicts the festivals of India. The Dunlop Gazette is indeed an example of well-planned and artistic lay-out and good printing.

S. B.

An attractive table lamp with shade from Japan

Institute's Publications

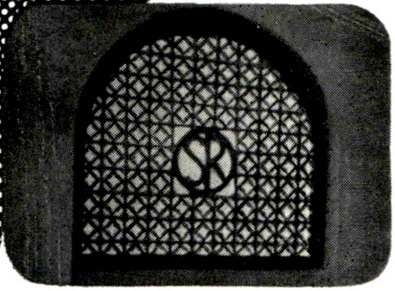
The next issue of Art in Industry will be a special number. It will be published on the eve of the Annual Exhibition and the first Industrial Design Convention proposed to be held at the same time. Every effort has been made to ensure that the journal reflects the important and serious problems that will come up for discussion at the Design Convention.

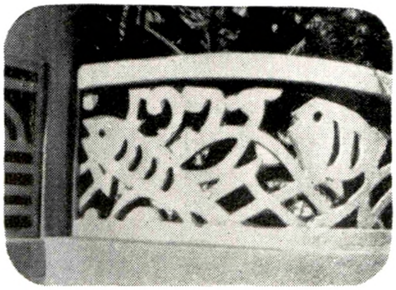
The leading article will be on "Graphic Art in India". While preparing the paper and the illustrative materials for our delegate to the International Congress of Industrial Aesthetics (Paris) we have made a survey of the development of advertising art in India. Apart from the history of the different stages of this development, there will be selected specimens of advertising art with a typical Indian appeal, together with a few examples from the past to illustrate the text. This is the first attempt ever made in this country to record the achievements in the field of advertising art in India.

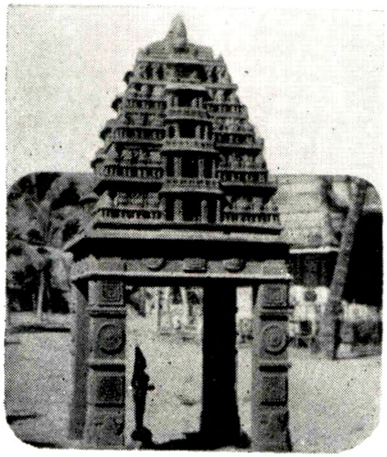
The next important article will be on "A Humanised Approach to Design of Objects for Use", by Professor Antonin Heythum, Industrial Design Department, School of Art, Syracuse University, USA. The author shows how the design of useful objects must be based on a clear understanding of all the possible inter-relationships between the objects, their functions and the person or persons who will use them. The article is well illustrated with examples of work carried on by Professor Heythum with his associates and students.

Equally important and useful will be the article on "The Training of Industrial Designers", which sharply poses the problems that a prospective industrial designer has to face and points out how the training should be planned to properly equip the student for his profession.

In this connection it might be mentioned that the Institute's publication on "Designs in Indian Textiles" will also be published before the Industrial Design Convention. The book will be illustrated with 70 multicolour and monochrome plates, taken from the Institute's own collection in the Art-in-Industry Museum, bringing to the readers a glimpse of the wealth of the textile designs of India.







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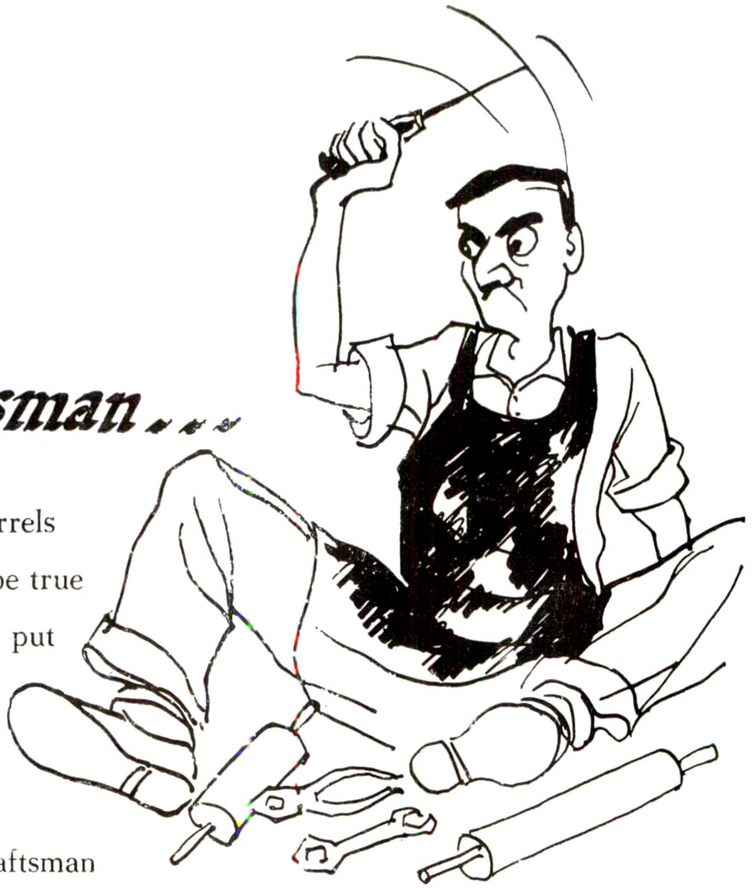

a bad Craftsman...

so runs the adage, quarrels with his tools. That may be true of some printers, who put the blame for their poor reproduction on the age of the machines they use. But a good craftsman is never satisfied with inefficient tools. He needs proper tools to give complete expression to the artist in him. Believing implicitly as we do in this, we have always employed the best craftsmen in the line. And we have always used the latest modern machines to give our work perfection. Only thus, by giving our craftsmen tools worthy of their skill, have we maintained the standard of excellence that has always been our pride.

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SAVES ON WEAR *by lubricating properly at all temperatures;*

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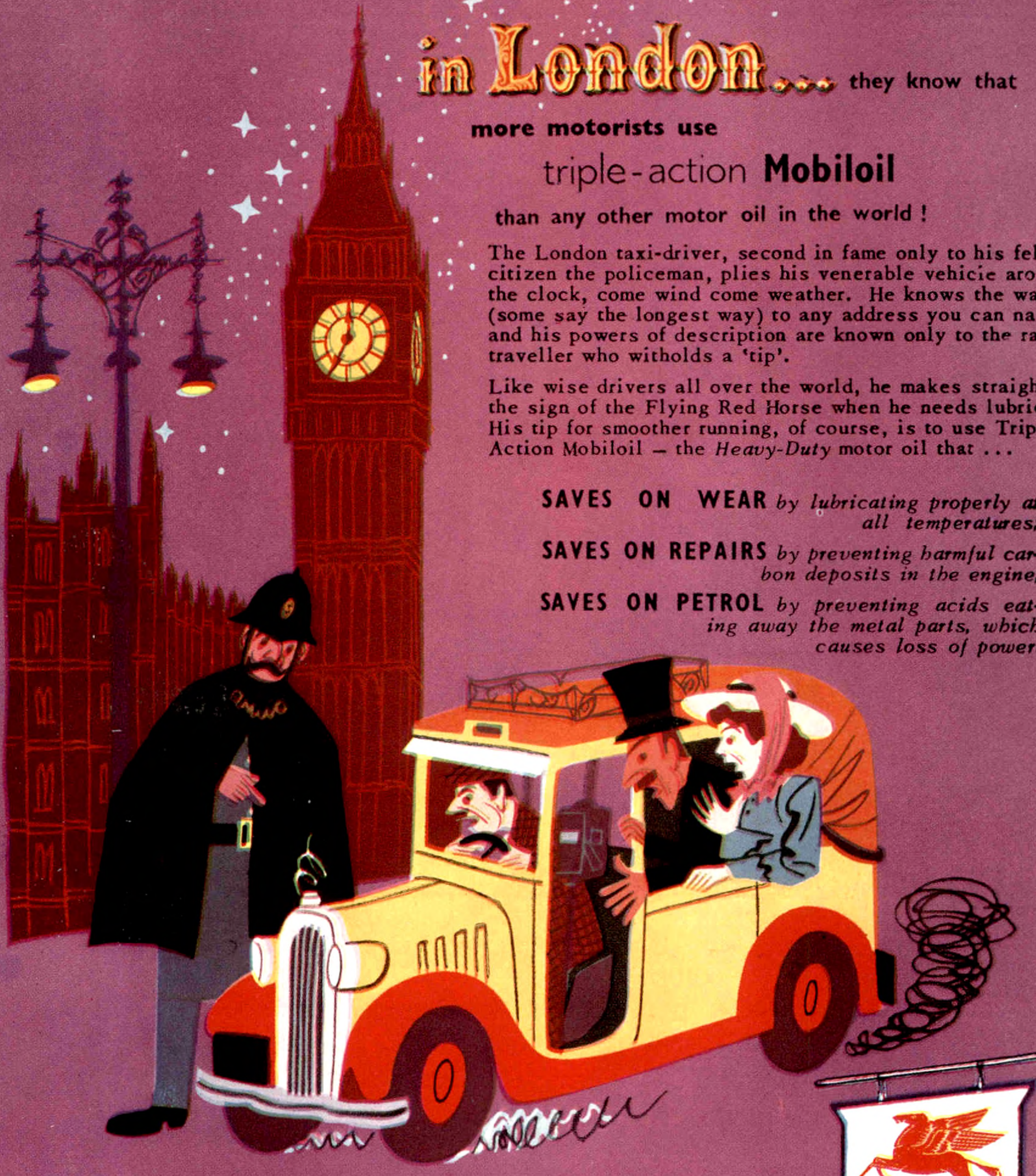
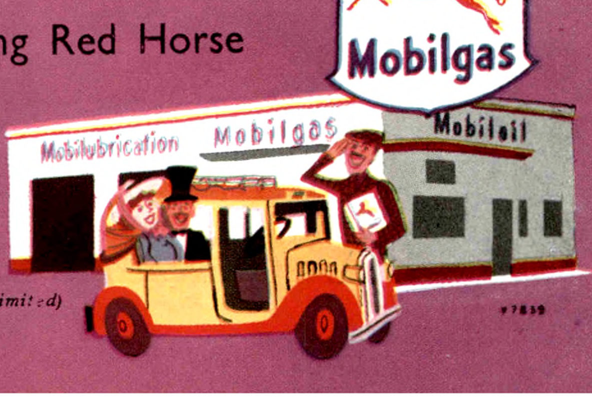


Stop at the sign of the Flying Red Horse



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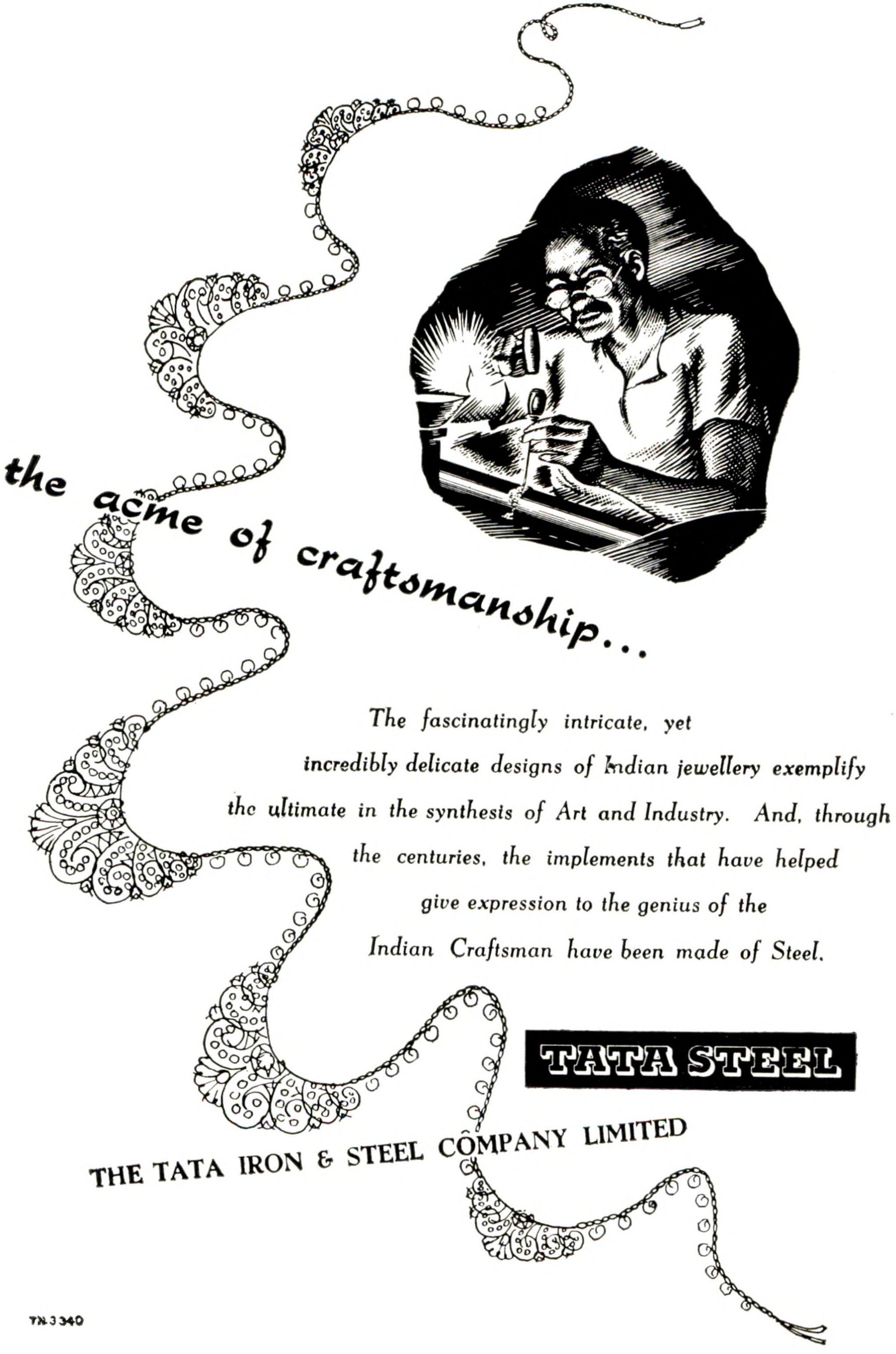

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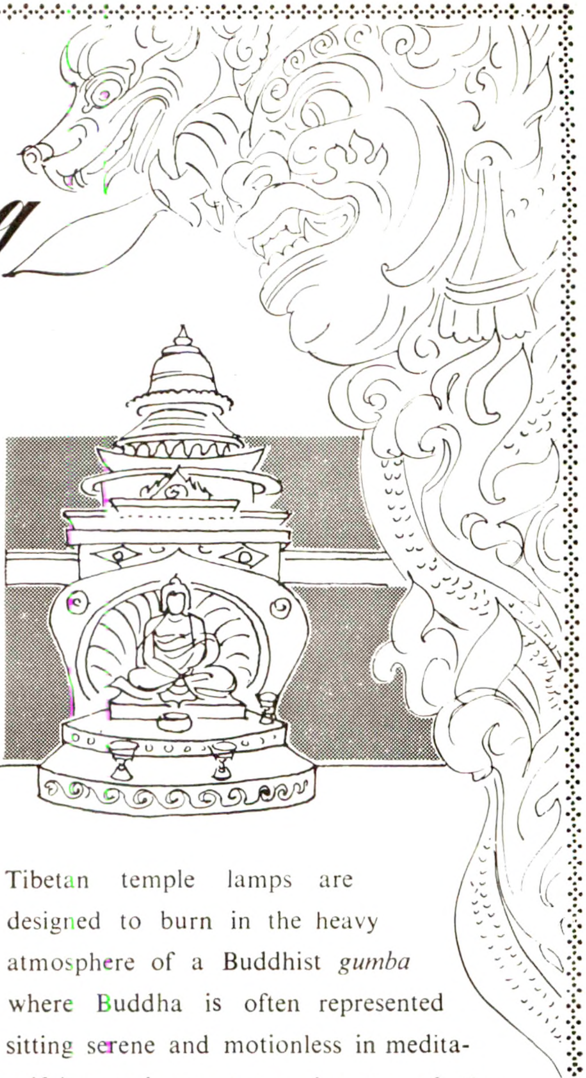

Tibetan temple lamps are designed to burn in the heavy atmosphere of a Buddhist *gumba* where Buddha is often represented sitting serene and motionless in meditation, amidst a mælstrom of the terrifying and monstrous demons of the tantalizer *Mara*. The name of this light translated means "The Mother of Light" lamp and is intricately and lavishly ornamented with symbolic signs. During the four main *pujas* of the year, one hundred and eight similar smaller lamps are lighted symbolizing the hundred and eight holy books of Buddhism.

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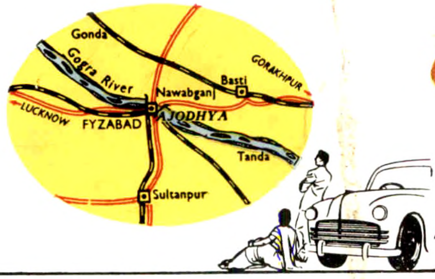
IN INDIA'S LIFE AND PART OF IT

truth's triumph over evil...

Easily the most important festival in North India, Dusserah commemorates the victory of Rama over Ravana, symbolizing the triumph of truth over evil. The ten-day festivities conclude with the burning of out-size effigies of ten-headed Ravana and other demons. Huge open-air stages are set up and scenes from the Ramayana enacted before large audiences on each day of the festival.

Special importance attaches to the Dusserah festivities in Ayodhya, the birthplace of Rama. The sacred town is 4 miles from Fyzabad in Uttar Pradesh. A metalled all-weather road connects Fyzabad with Lucknow, 79 miles away.

Ready access to the scenes of India's famous festivals is assured by the safety and comfort of road travel made possible by John Boyd Dunlop's invention of the pneumatic tyre.



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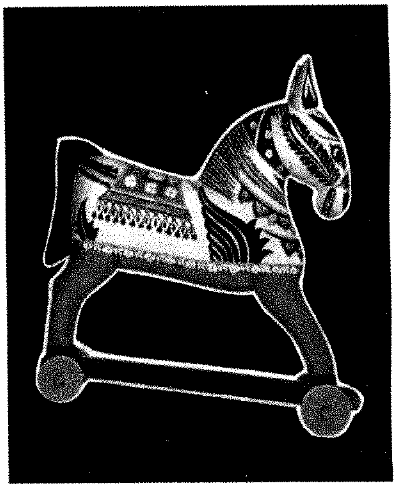
Wooden toy horse of an unusually large size, made by a family of artisans, who have evacuated from East Bengal and are now settled in Santipur. In their new home they still carry on their ancient artistic craft.

DESIGNS IN INDIAN
TEXTILES

Price: Rs. 15/-

Selected entirely from the Institute's own portfolio of traditional textile designs, collected over a number of years from various sources and kept in the Art-in-Industry Museum, the 70 multi-colour and monochrome plates, published in this book, give the readers a glimpse of the wealth of traditional textile designs of India.

The introduction provides a survey of the development of the traditional motifs, designs and colour patterns of the various types of textiles produced in different parts of the country. This is probably the first attempt ever made to present a fairly comprehensive study, though in outline, of the general pattern and character of traditional Indian textile designs.



Painted wooden toy horse by Ramchandra Sutradhar

PERVERSION

The monotony of our daily life hangs heavily on us. The appalling want of the ordinary comforts of life, devoid of even a little touch of colour, have reduced our very existence into an organized convalescence. Innumerable odds and ends, that have seldom any bearing on good taste and creative imagination, clutter up our homes.

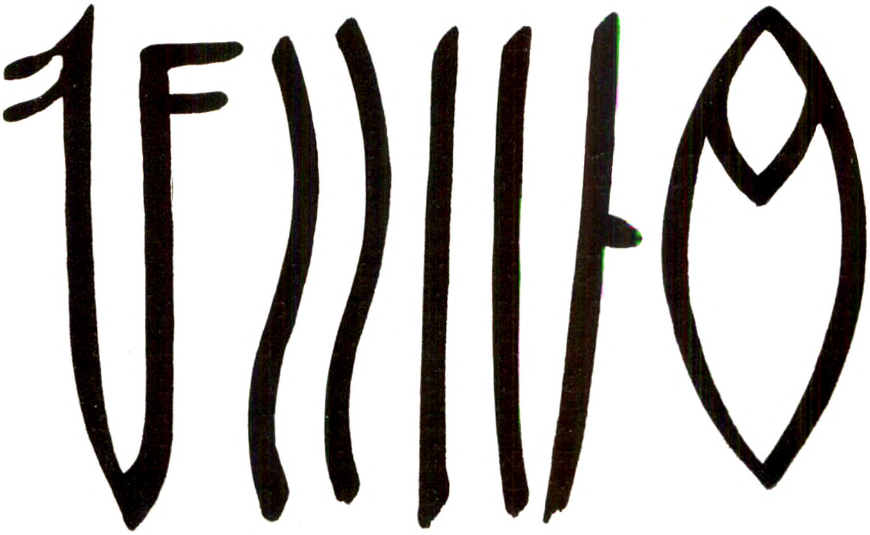
Clothes, decorations, furniture, everything down to the bazar articles, all can contribute to enriching and elaborating our everyday life ; choice and selection can reveal a character which is truly expressive. Unfortunately, we have very little choice in the matter in our country today.

Do you feel happy, for example, about the toys your children play with? Are the things which come for your daily use a source of joy and delight to you? They are, in general, all so common and vulgar in design, and their character so neurotic that they really express a perversion of good taste.

An attempt is often made to overstate the quality of a number of our industrial products by advertisement campaigns with so much 'dead-weight nincompoop jargon' as if to hide their inherent defects and drawbacks with a guilty conscience. The intellectual pundits, who are responsible for such campaigns, are more often than not, but 'yes-men' who have to forget facts. Again, artists and designers, with a few notable exceptions, in their poverty of creative ideas act the role of plunderers of good taste. To this is added the monstrosity that passes under the name of printing in this country.

The experiments and achievements which marked the harmony of the life of our people in the past are no more. That traditional way of life has been completely shattered. It should be borne in mind by all concerned that, 'progress cannot be made by cutting off the past. Our forward looks must be tempered with the familiarity and rediscovery of knowledge acquired over hundreds of years ; knowledge which can always be supplemented but never substituted.'

A. M.



GRAPHIC ART IN INDIA

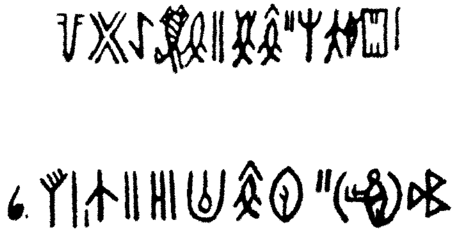
INDUSTRIALLY India is an under-developed country. Here the industrial revolution has been a slow process, yet to be completed. After long years of retarded growth we are now presented with new opportunities of all round development. Naturally industrial aesthetics has become an important question with us.

Decorative and functional art has been practised in India for thousands of years. On clay and wood, stone and cloth, paper and metal, the Indian decorative genius has left its indelible stamp, creating a wealth of motifs, themes and forms. Decoration is a vital part of Indian art and there was, in the past, little conflict between the decorative and the expressive. For, a basic feature of our art is its abstraction in line. This is not merely a matter of a period here and there, but of our entire artistic tradition. Indian painting, for instance, has always accepted the limitation of a two-dimensional surface and turned it to advantage ; it does not seek to create the illusion of depth, of receding perspective, of what is called the third dimension. Nor is it the non-representational, geometrical abstraction of modern art. A given theme is, therefore, developed in terms of flowing lines so that the most decorative art is highly expressive at the same time. Even in the finest Indian temple architecture, there is an abundance of decoration which is inseparable from sculptural and architectural values.

Apart from this apotheosis of the 'line', there is the fantastic world of colour. The love of bright colours, of combinations like vermilion and yellow, is ingrained in the mind of the Indian artist. This feeling for colour is not entirely a matter of borrowing from nature, for India has imbued colour with immense significance, sometimes social, sometimes spiritual.

Every mood or flavour of art has its own colour associations. Since spiritual moods are the soul of Indian musical modes, every musical mode has developed a particular colour as its presiding deity. Even in religion there are canons laid down for the use of colour. The Hindu religious order symbolises, or if you like, advertises itself with a particular shade of orange, the Buddist monk is known by his saffron robe, and the Tantrik Sadhu will not wear anything but vermillion. Yet, when textile designers printed a colourful sari, they did it so that it was not just evening dress or morning wear, but apparel for any time of day or night, suited to every kind of light from moonlight to bright morning sun. The design was so contrived that it would suit not only all kinds of light, but also all kinds of figures. For the saree is not a dress, cut to a particular shape, fashioned for a particular woman to wear at a particular time; it is so designed that almost any woman can drape almost any saree round herself at almost any time, and yet make herself beautiful. Such is the significant simplicity of Indian decorative art.

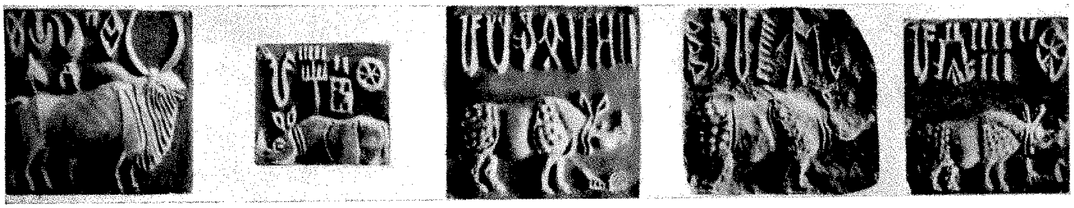
The colours, motifs, themes and forms evolved by this decoration were fully in evidence in the sphere of functional art. By force of necessity they had to be repeated over and over again in manifold ways and on varying mediums to meet the needs of the people. It is true that there was little or no mechanical reproduction, yet there was certainly manual duplication of a kind which catered to the same basic needs as modern methods of reproduction fulfil today.

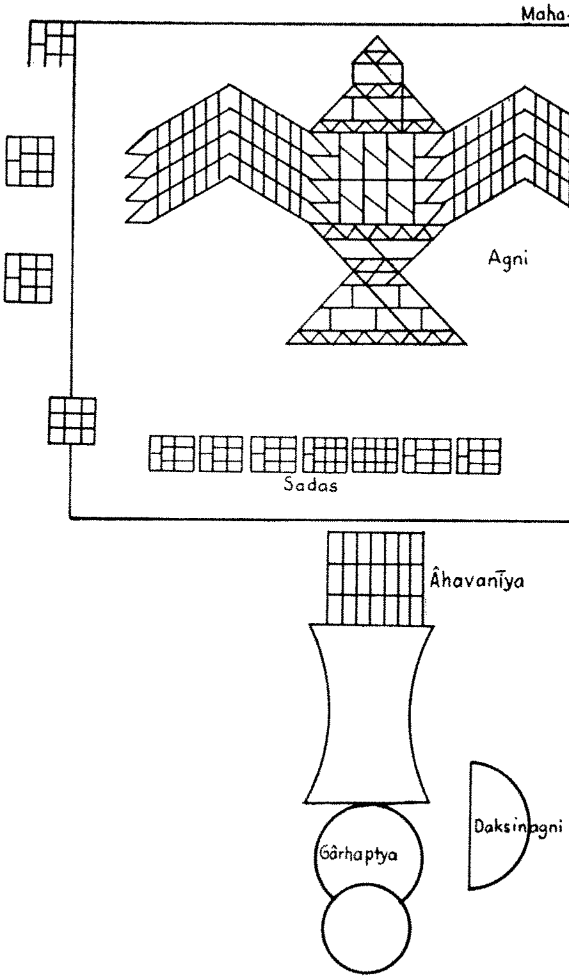


Pictographs: Mohenjo-daro seals, c. 3000-2000 B.C.

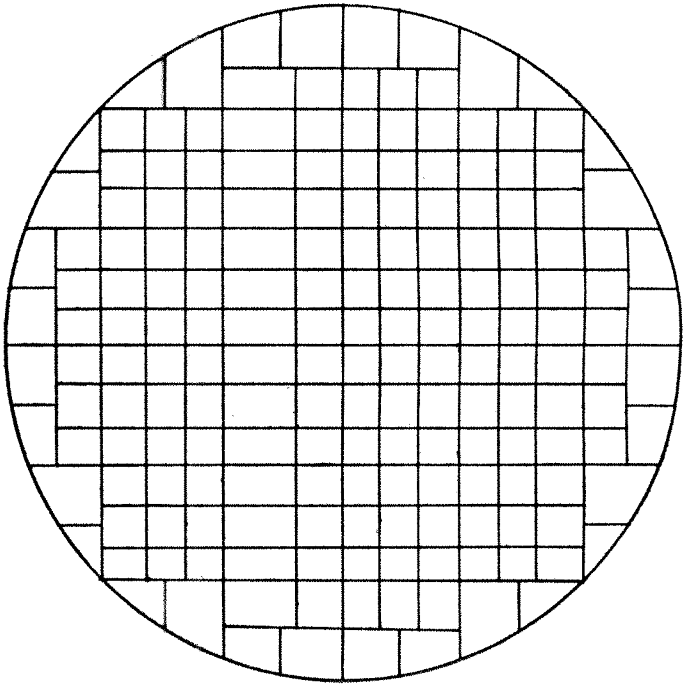
In this widest sense, the traditions of graphic art in India can be traced back to the third millennium B.C. It is well known that trade and commerce flourished in the cities of Mohenjo-daro and Harappa. There is evidence to show that in the streets of these ancient cities, shop fronts bore signs and symbols, representing the wares sold. Hundreds of finely engraved seals have been found with pictographs and animal forms. The specific purpose of these seals and the meaning of the scripts are not yet known. From the use of similar seals, found in other parts of the ancient world, for marking or sealing packages of merchandise, one may

Mohenjo-daro seals. The photographs are of impressions on wax of actual seals. Most of the seals bear one or two lines of pictographs in addition to the representation of animals.





Geometrical diagram for a Vedic (c. 1500-800 B.C.) sacrificial altar, called Mahavedi. The measurements for the altar are East-24; West-30; Praci-36. The unit of measurement is chosen according to requirements. The Mahavedi covers an area of 972 units. The Sadas measure 9 cubits by 27 cubits.



Geometrical diagram for a Ratha-Chakra Vedi (Agni or fire in the shape of a massive wheel). A square is formed with an area of 7½ square 'purusas' and the square is turned into a circle.

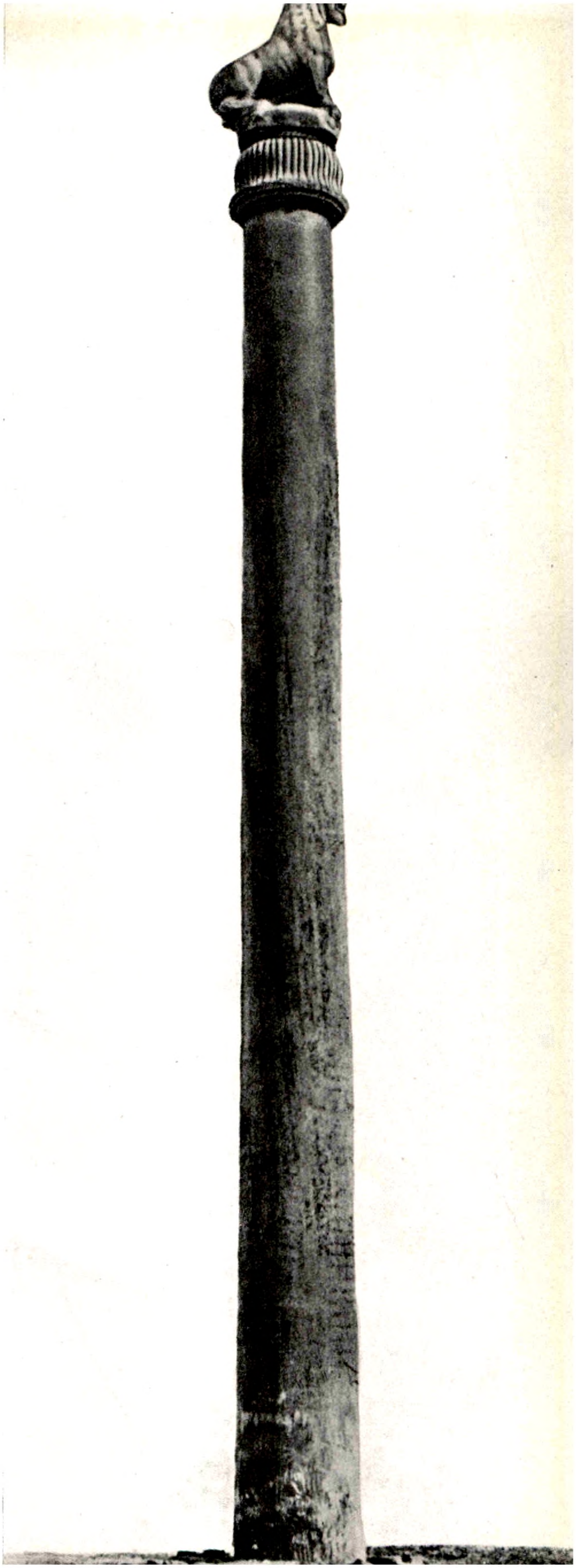
presume however that these Mohenjo-daro seals were used for the same purpose. It is interesting to note that when the British first came to India they found such symbols widely in use as popular trade marks. The East India Company accordingly adapted them for their own purposes. Even today tribal peoples in India use similar animal symbols to indicate the merchandise in which they trade.

After the Indus Valley Civilisation, we find in the Vedic period geometrical diagrams worked out for the construction of sacrificial altars. Each sacrifice called for a special altar. These designs were never put down on paper, but handed down from generation to generation through memory images.

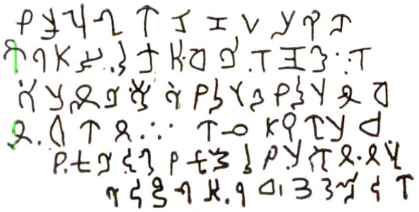
With these designs are associated the floor decorations, known as rangoli or alpona. These were, as it were, the poor man's substitute for the lavish sacrificial altars. These floor decorations are even today a part of the daily life of our people, and the same basic designs are reproduced in various parts of the country with an amazing precision.

The Mauryan period, stretching over the fourth and third centuries B.C., saw the emergence of the Bramhi script with all its specific characteristics, as is evident from its wide use, as the written word to propagate the Dharma or a way of life.

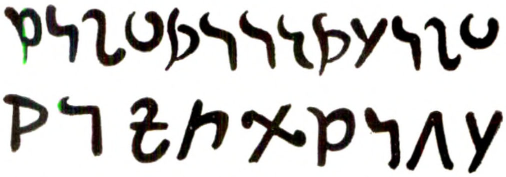
During the time of Asoka we find the use of the Brahmi script in his famous inscriptions on pillars and rocks all over the country. This tradition was carried forward



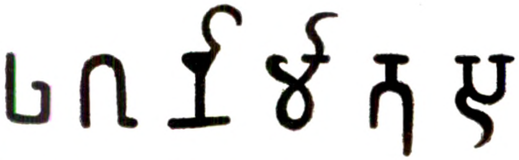
An Asokan pillar at Lauriya-Nandangarh, dated the 3rd century B.C. The inscriptions in the Bramhi script are scarcely visible in the photograph.



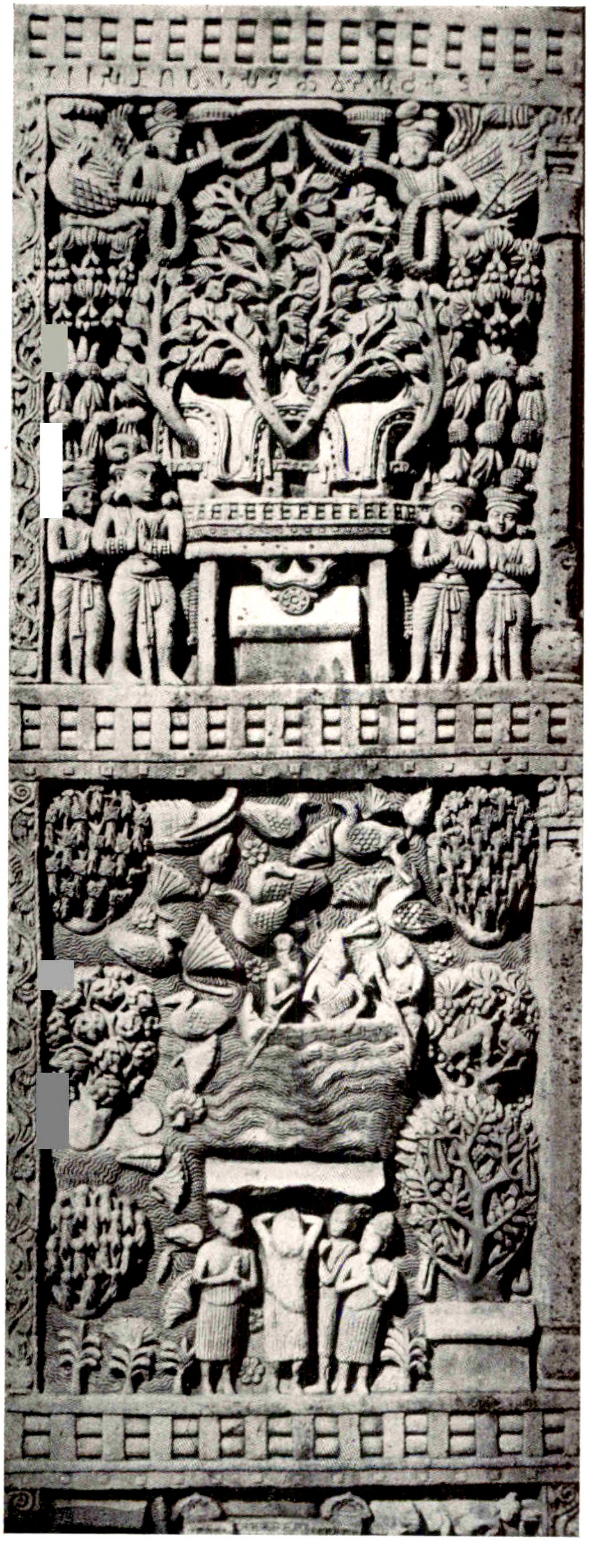
A specimen of Bramhi script from the Asokan Rock Edicts of Girnar



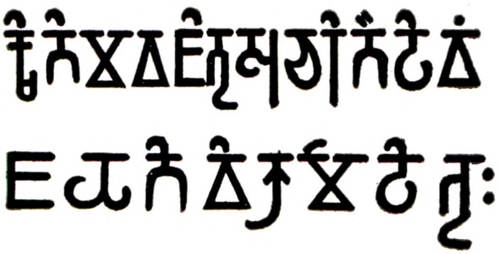
A specimen of Kharoshthi script from a coin. The inscription may be translated as "of the king, the great saviour, the conqueror, Hippostratos".



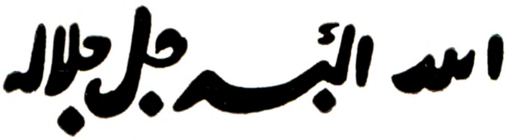
A specimen of early Bramhi script from a coin. The words stand for "of Phalgunimitra".



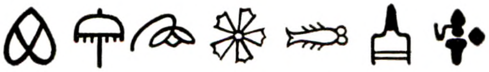
Sanchi Gateway, early 1st century B.C., depicting Jataka stories with explanatory notes.



A specimen of Gupta script from inscriptions on a coin of Chandragupta II.

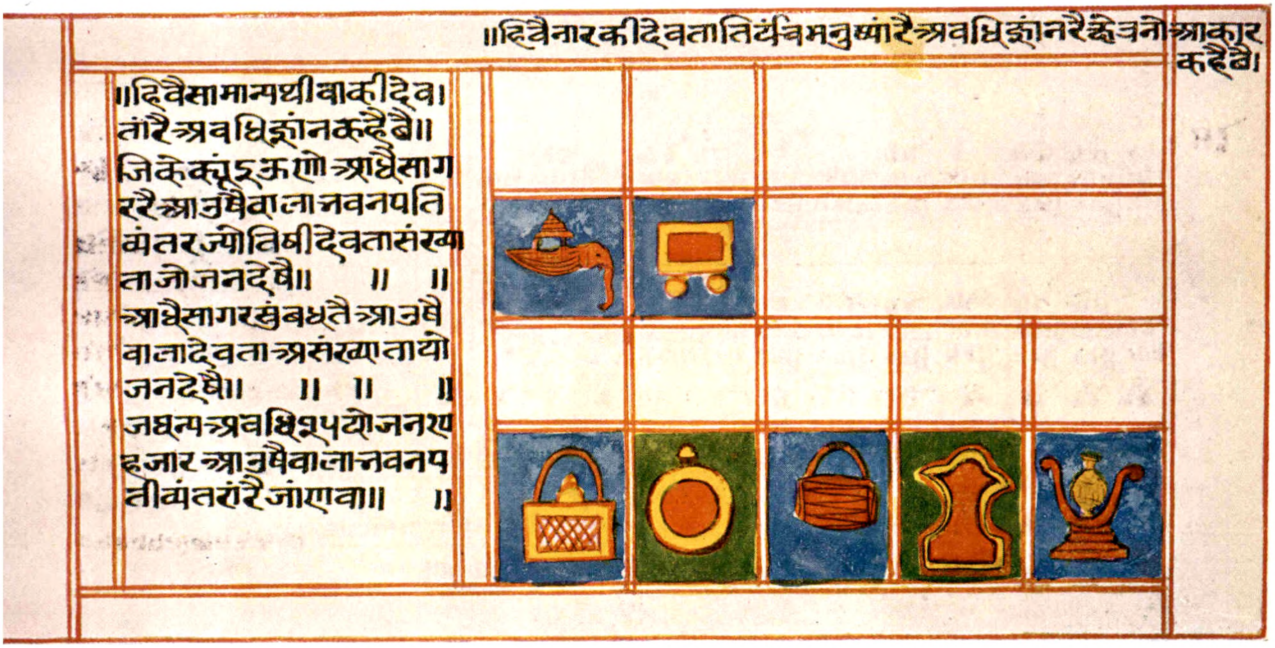


A specimen of Urdu script from a coin of Akbar. The inscription may be translated, "God is great, eminent in his glory."



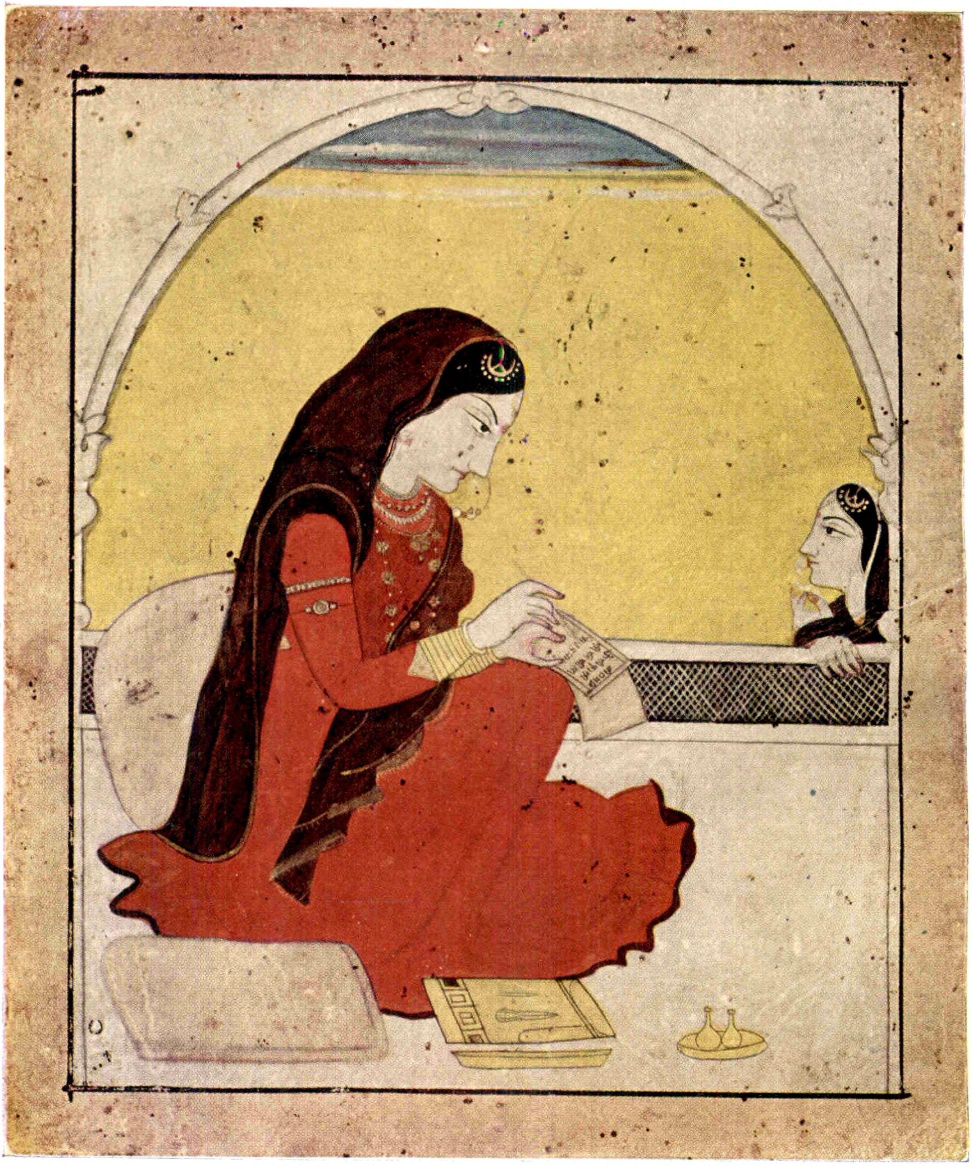
Mint marks on Mughal coins

A page from an illustrated manuscript. A fine example of Devanagri script and of attractive lay-out within the normal format.

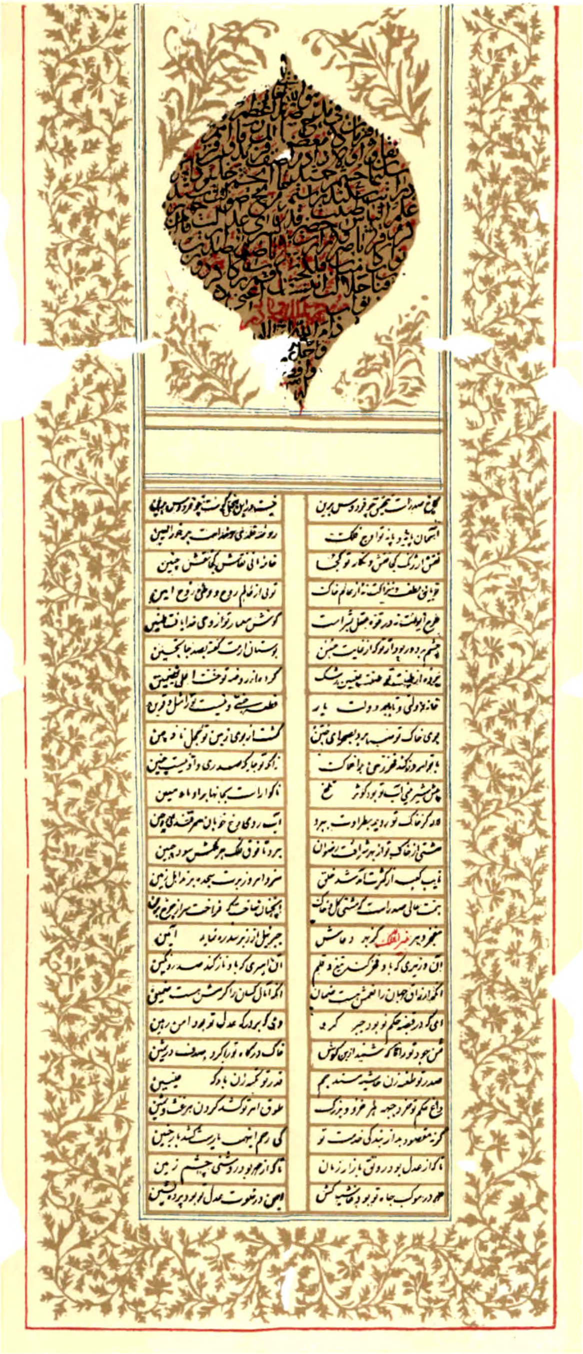


॥हिवैनारकीदेवतातिर्यंचमनुष्यांरैअवधिज्ञानरैक्षेत्रनोआकार
कहैछै।

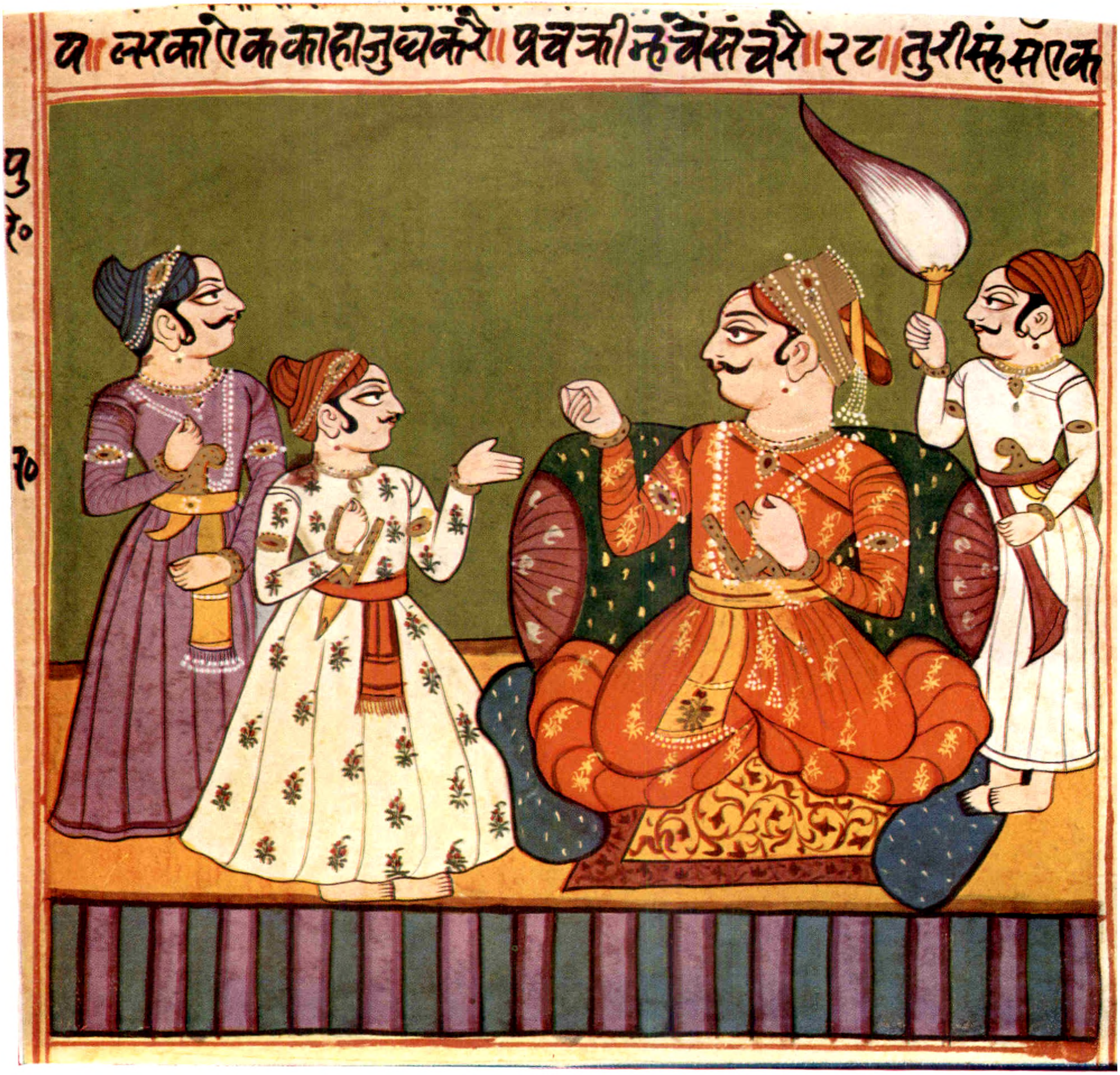
॥हिवैसामान्यथीवाकीदेव।
तांरैअवधिज्ञानकहैछै॥
जिकेकुंइकऊणोआधैसाग
ररैआउषैवालाभवनपति
व्यंतरज्योतिषीदेवतासंख्या
ताजोजनदेखै॥ ॥ ॥
आधैसागरसुंवधतेआउषै
वालादेवताअसंख्यातायो
जनदेखै॥ ॥ ॥ ॥
जघन्यअवधिइ२५योजनस
हजारआउषैवालाभवनप
तीव्यंतरांरैजांणवा॥ ॥



Rajput painting. A woman writing a letter with the traditional quill pen. Beside her is a case for her writing implements and two traditional inkwells. Rajput painting is closely related to folk art. The themes are subjects closely connected with literature, illustrating Krishna or Ramalila.



An example of Muslim calligraphy at its best. A Mughal firman in the Urdu script.


प॥ लसकरकौं ऐक काहाजुध्यकरै ॥ प्रचक्रीन्हचेसंचरै ॥ २८ ॥ तुरीसकंसऐक
पु
६०
७०

An old illustrated manuscript with the text in the Devanagri script. This is a typical example of the traditional layout of the manuscripts. It also shows how Rajput paintings really played the part of illustrating religious and literary texts. In this case we have a good specimen of Rajput portraiture.

by the guild artists of Bharhut and Sanchi and developed into a magnificent art of story telling on stone. On the Bharhut railings and the gateways of Sanchi, artists depicted, with consummate skill, episodes in sequence from the popular Jataka stories, with explanatory notes or captions. These may be called the precursors of graphic art in India.

A new stage of development was reached in the classical period. Trade and commerce grew with the outside world. For internal trade punch-marked coins and coins reproduced from moulds were widely used. Based on this growing prosperity, there was a great development of culture and education. Seals were given to students as symbols of their graduation from the monasteries. Pilgrims too were given small votive stupas as souvenirs and mementos. These were reproduced in thousands. With the development of the great universities, like those of Nalanda, Vikramshila and Taxila, the use of seals became more popular.

With the development of shastric knowledge came the need for books. The volume of the written word, required for the country as a whole, was by no means small. Original works had to be reproduced in hundreds of copies and sent out by road or river to distant parts of the country and even to foreign lands. Scribes were in great demand during these days and the art of copying manuscripts reached very high levels in their competent hands.

Very few of the ancient manuscripts are available today. The earliest that are available today in good condition are the illustrated palm leaf manuscripts of Prajnaparamita. The number of later manuscripts stored in Indian libraries or with individuals all over the country is, however, considerable. From these one can form a good idea of the craftsmanship of our scribes. Their art was not a complicated one. They did not try to develop ornamental patterns as in the illuminated manuscripts of the West. The illustrations were well integrated with the copy. Oblong strips of yellow hand made paper were generally used, and this particular shape had evolved from the palm leaf, on which the earlier manuscripts used to be written. The writings on the palm leaf manuscripts were probably first engraved with the help of a pointed stylus—a practice still prevalent in South India and other parts of the country. For permanence and legibility the engravings were filled in with lamp black. In North and Western India reed or bamboo pens or brushes were used for writing in ink. The ink used on these manuscripts was prepared from the lac of the peepul tree, by boiling the powdered lac and mixing powdered borax and lodh. To this solution was added lamp black. Coloured inks were also known, red ink being made from lac or from mercurious sulphide dissolved in water with gum. Green and yellow inks were also used. A washable variety of ink was used by traders for their non-permanent records.

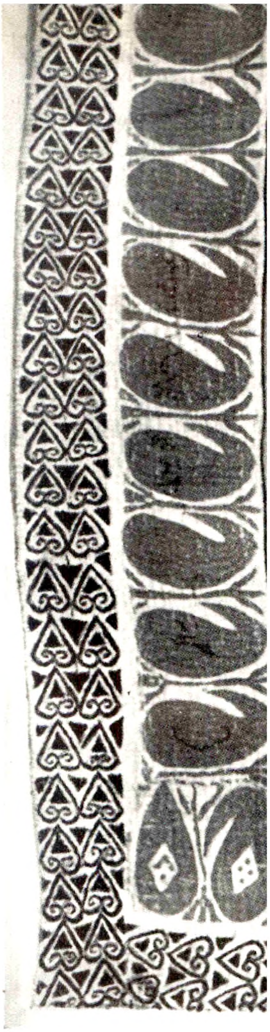
Another common writing material was the ‘Bhoorja-patra’, prepared from the inner leaves of the bark of a tree known as the ‘Bhoorj’, that grows on the Himalayas. Such manuscripts are mainly found in Kashmir and the earliest one now extant belongs to the 4th century A.D.

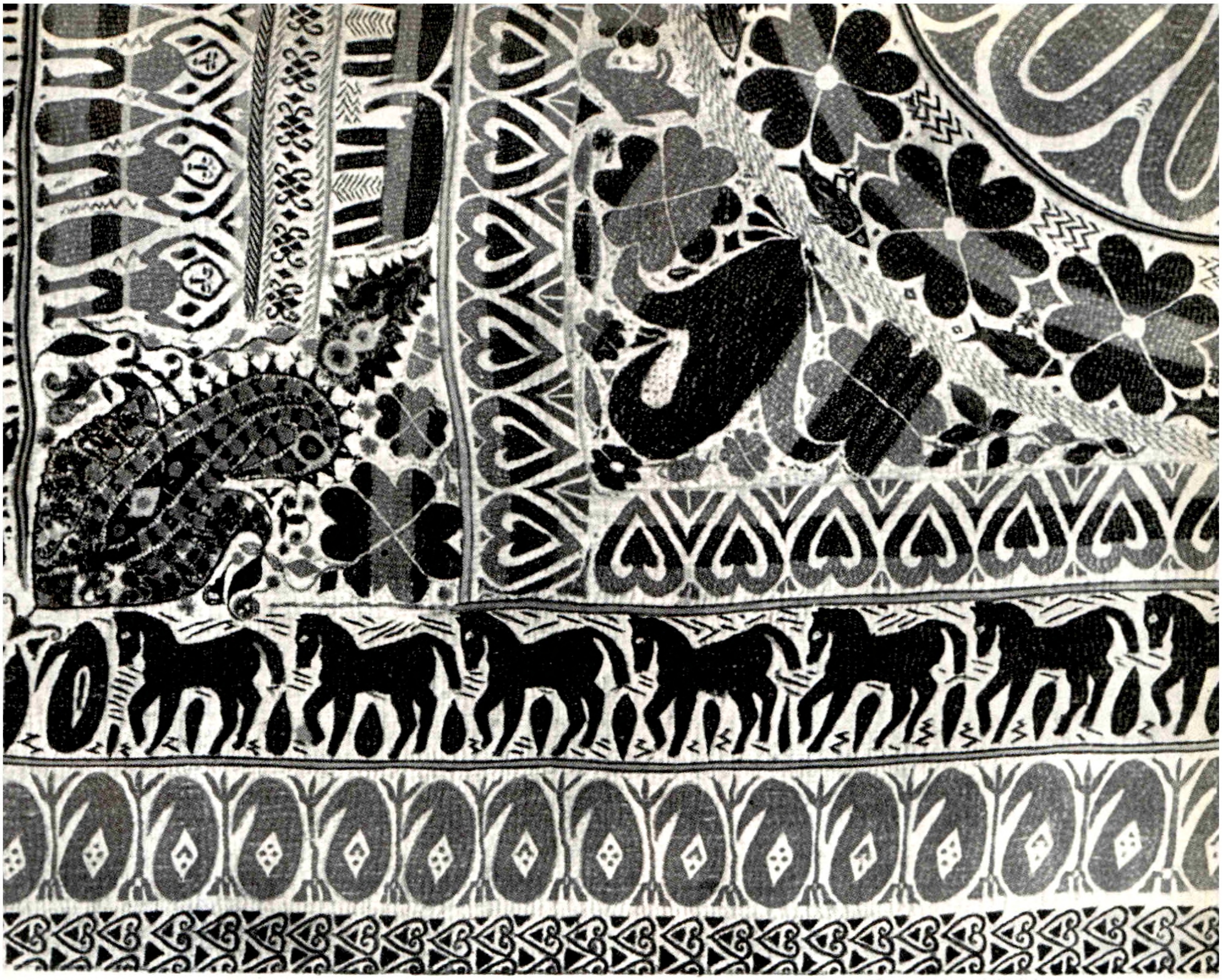
The covers of these manuscripts are no less interesting than the text pages. These were generally made of wood, with beautiful designs painted or engraved on them. For binding the manuscripts together, one or two holes were made in the centre of the leaves and the covers. Through these holes ran a long string which was tied round the covers when the book was closed. The oblong shape of the leaves and the method of binding determined the illustrations, lay-out and typography of the ancient manuscripts. Decorative motifs, most commonly the lotus, were introduced into the text to fill in the blank space in the centre, required for the thread to pass through. In the case of manuscripts without the centre-binding, the illustration was in the centre with the copy matter on either side. Inscribed in fine decorative writing, the lay-out, format and style of these manuscripts still seem perfectly balanced, imaginative and singularly appropriate to the needs of those times.

Later, contact with the Islamic world brought to India the art of Arab calligraphy. The Urdu or rather the Persian script, with its beautiful pattern of winding lines and dots, is very well suited to this art. The most splendid example of this calligraphy on stone is to be found on the Kutb Minar at Delhi. Under the Mughals the art reached great heights, in book illustrations and State documents, on decorative household utensils and prayer mats. This decorative use of calligraphy added considerably to India's wealth of foliage designs.

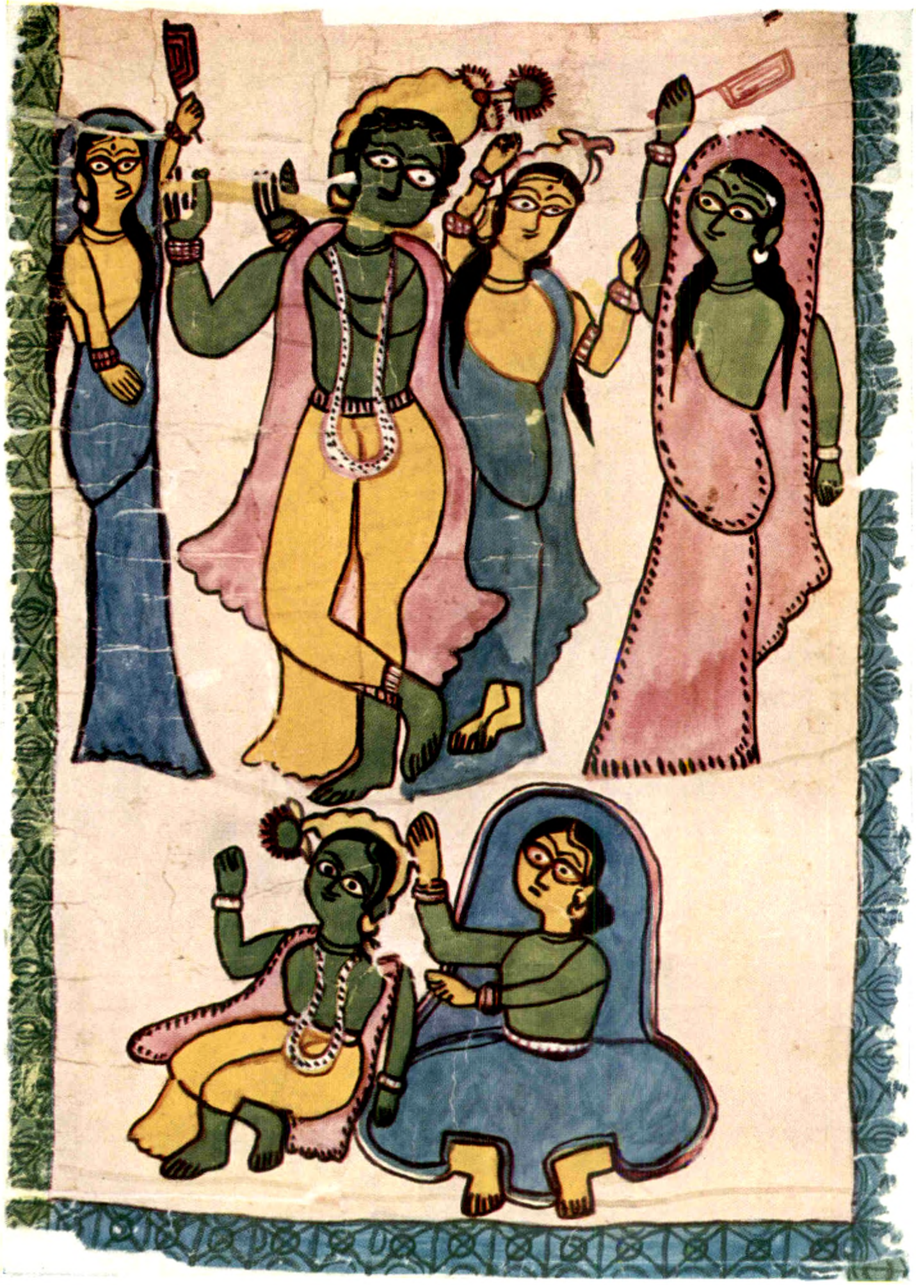
About the same time Rajput painting played a significant part in the development of the art of book illustrations and decorative motifs. Innumerable illustrated Kalpasutra manuscripts were produced by local artists, depicting the life story of Mahavira. The demand for a large number of paintings of mythological scenes created the need for a technique of reproduction. Many examples of these paintings that have survived give a clear idea of the different stages through which the outline of the drawing was filled in with the various colours used. This process of reproduction developed into a fine art and spread all over India. It continued to be practised till the coming of the European traders. The well-known Kalighat paintings of Bengal were also reproduced by the same process even as late as the 19th century A.D.

Thousands of such paintings used to be sold to the pilgrims who flocked to the Kalighat temple in Calcutta. Their usual themes were street scenes, popular amusements,

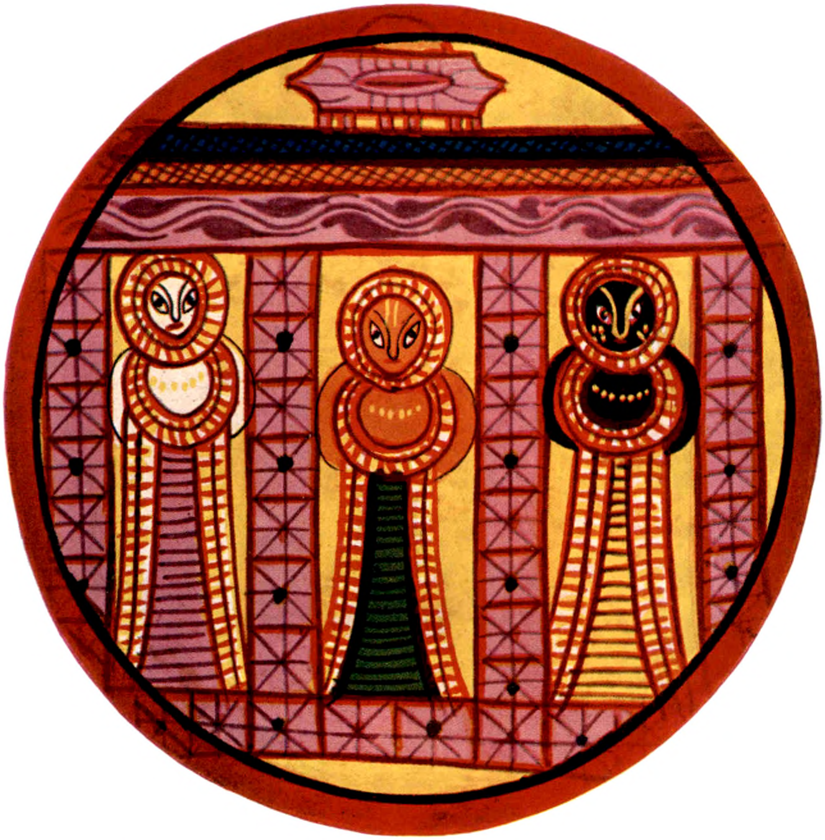




An example of a Kantha, or a quilt from Bengal. Stylised floral, animal and human figure designs have been embroidered with coloured thread. The common colours used are red, black, yellow and blue. The workmanship is so fine that it is often impossible to distinguish the right and wrong sides of the Kantha.



Part of a scroll painting, depicting an episode from Krishnalila. Its chief characteristic is that it is the product of collective effort. Various members of the patua family draw the outlines of the different figures and others fill them in with colour.

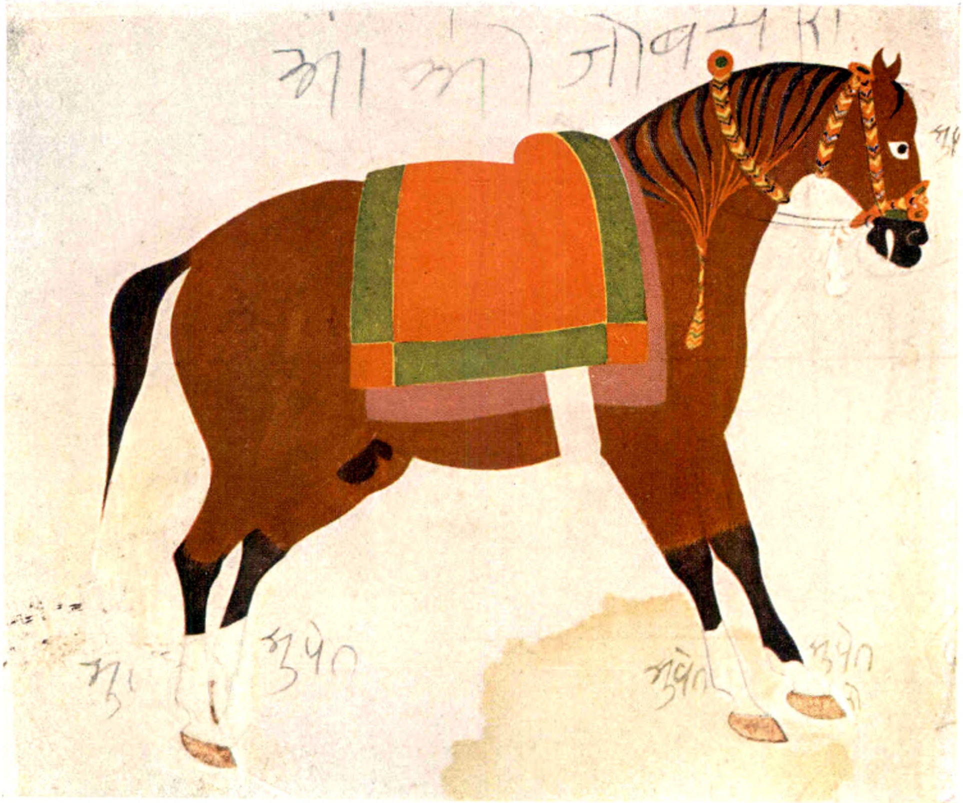


Traditional playing cards from Bankura, West Bengal. These cards used to be produced on a very large scale. The collective labour of the artist families made such large scale reproduction possible.

festivals, family reunions and the joys and sorrows of everyday life together with biting satire on the vices of the decaying social order. Themes such as drunkenness, prostitution, domestic quarrels or hypocrisy, were developed in short sequences, ranging from playful satire to a macabre climax. This art was frankly commercial, answering a real demand of the people. It appealed directly to the eye, without any kind of subterfuge or detour. Moreover, Kalighat paintings were collective creations, the product of several members of a family, with generations of innovators and discoverers behind them. The sense of the whole was always present in the minds of the artists. and each was responsible to his fellow worker and not restricted by the requirements of the machine, as today.

At a later period, under British influence, the Kalighat shop studios became the pictorial news-centres of Calcutta. Caricatures of English dress and of the Indian bourgeoisie were drawn in large numbers and sold to visitors to Calcutta. German lithographic reproductions selling at cheap prices were ultimately responsible for the disappearance of these paintings.

Even today, during the important seasonal festivals, paintings reproduced in the traditional folk style are commonly used. Among such items are the chalachitra or ceiling



An unfinished Deccani painting of a horse indicating a stage in the process of filling in the colours.

decoration, Durga Saras or decorated terracotta plates, traditional playing cards and horoscopes, etc. The main principle of reproduction is based on a fixed pattern, which different members of an artist family fill in with different colours. Thousands of such pieces are still required during each festival. Wooden blocks are often used for the reproduction of similar paintings.

The use of wooden blocks for printing exquisite floral, animal and human figure designs on Indian textiles is well known. In this context one might mention the famous calico prints or batik work of South India and the bandhanas of Rajputana. Different blocks are used for the different colours and thus emerges the design. This process of dyeing involves a knowledge of chemical reactions, which has been handed down from ancient times.

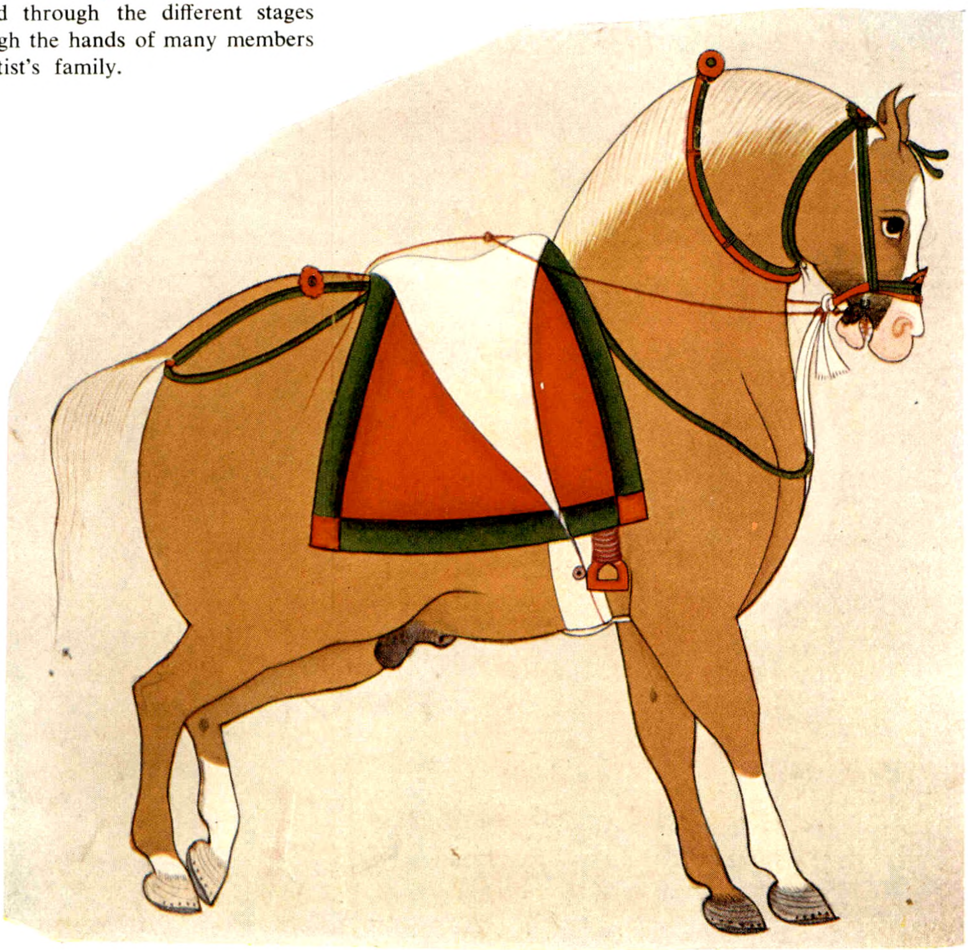
Printing on textiles has long been utilised for the propagation of dharma or a way of life. Words in praise of God are printed with small wooden or metal blocks on decorative shawls, called the 'namabali'. These shawls are wrapped round the shoulders by the devout and thus is spread the message of God, far and wide.

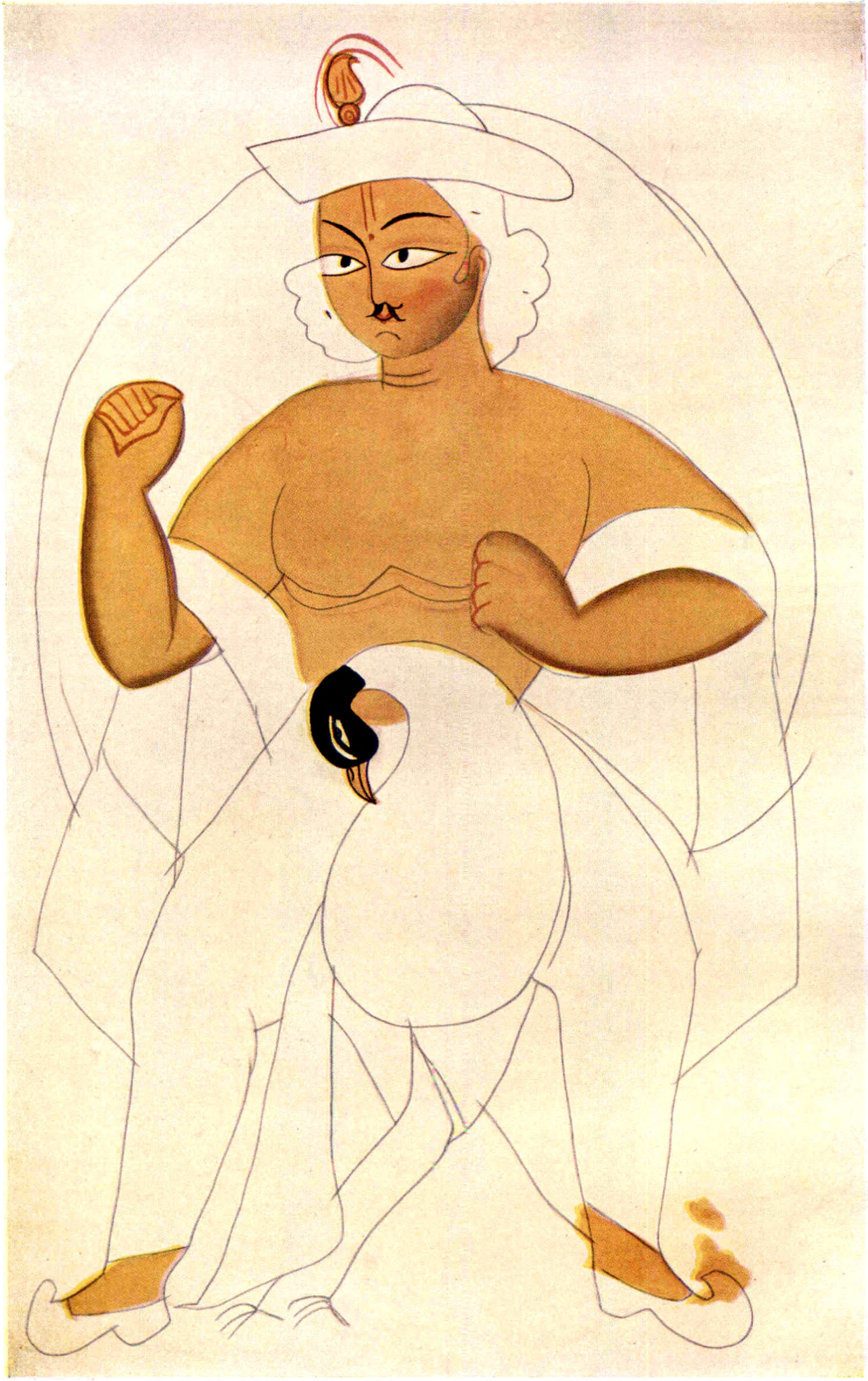
Even in embroidery magnificent pictorial designs have been created with the use of coloured threads. The best examples of such embroidery are to be found in the famous kanthas and applique work on quilts of Bengal, the dying art of Bengali women folk.

With the coming of the British, the full impact of the West was felt for the first time, shaking the inmost foundations of our ancient society. One of the long-term effects of this impact was the decline in standards of craftsmanship, the severing of many old links. A great number of traditional designs got lost in transit, as it were. Craftsmen left their hereditary pursuits for lack of individual or state encouragement and the popularity of Western fashions threatened to wipe out what was left of their craft. The seat of culture moved to the cities causing a cleavage between intellectual and manual labour. It is only recently that interest in these traditions has revived and a fresh approach to them is being made.

This is only a glimpse into Indian decorative art of the past. It will serve to show that we have a tradition on which to build. And this tradition is not completely lost to us. This, one might say, is an advantage of our under-developed state. Art, though generally divorced from the life of the urban people today, is still rooted in the soil.

The finished painting of a horse, after it has passed through the different stages and through the hands of many members of the artist's family.

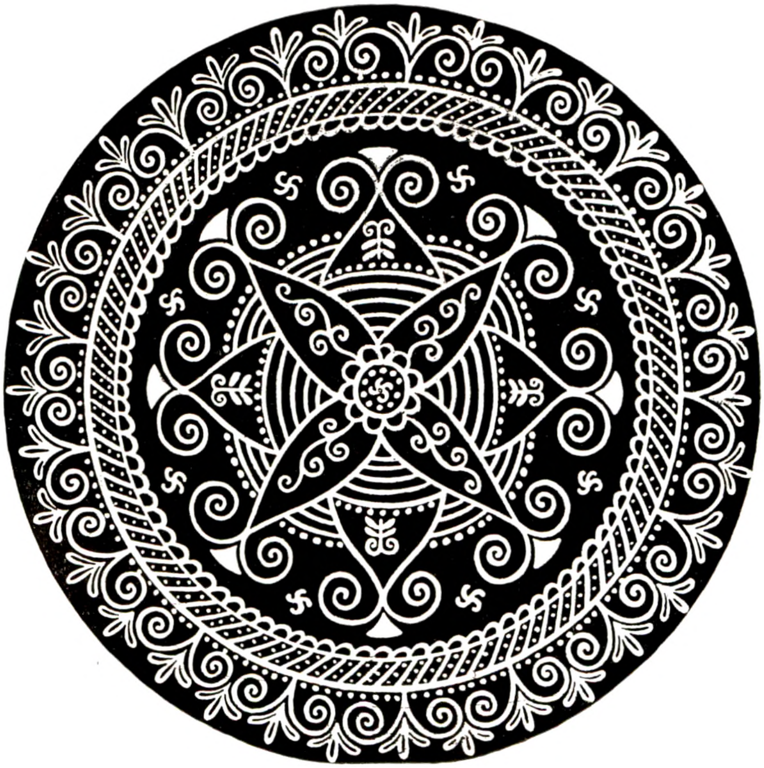




We still have an easy access to our popular art traditions. The question is how to use them and to adapt them to the needs of modern industry and modern man.

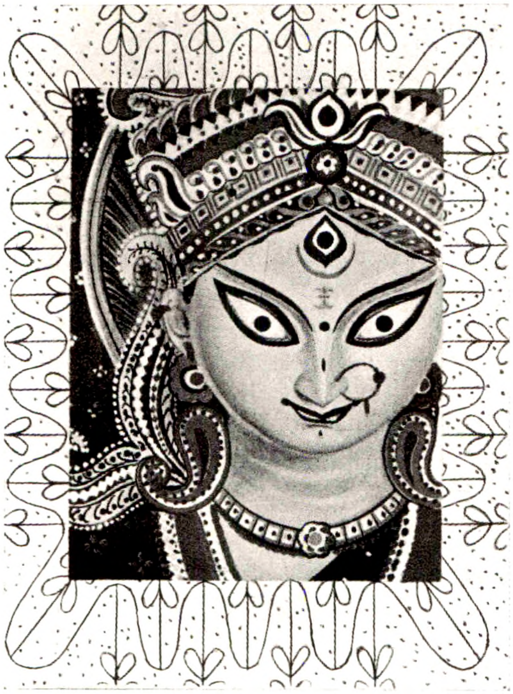
The first printing presses came to India towards the close of the 18th century. Indian types were first evolved at that time. It was a rather difficult task because of the character of our alphabets, based on the Devanagri script. The number of joint letters is numerous ; so many types have to be cast that the cost is naturally very high. Where a small fount for English could be cast in 8 or 10 points, for a Bengali or Hindi type face one would require a point at least four sizes larger. But today there are a large number of type foundries in our country and the art of type-casting has been mastered by our workers. New type faces are being introduced.

Since the highest development of the graphic arts is most often linked to advertising, an assessment of the position in advertising will help make the present situation in these arts clearer. Advertising as we know it today came to India from the West, with the growth of modern commerce and mechanised industry. Till the early twenties, there was practically no such thing as commercial art in our country. This was but natural. Indian industries had not yet developed sufficiently so as to go in for advertising in



Left
An unfinished painting of Kartikeya by the Kalighat patuas. The outline has been drawn ready for the colours to be filled in.

Above
A typical alpona design. Such alponas are reproduced from memory images all over the country.



A greeting card inspired by the head of the Goddess Durga. Advertiser—Burmah-Shell Oil Storage & Distributing Co. of India Ltd.
Advertising Agency—D. J. Keymer & Co., Ltd.
Artist—Makhan Datta Gupta

a big way. What advertising was done originated from agents selling imported articles produced in the West. There was no agency system. The importers handled their advertising directly or acted as clearing houses for materials produced abroad. There was thus little scope for advertising art to develop in India.

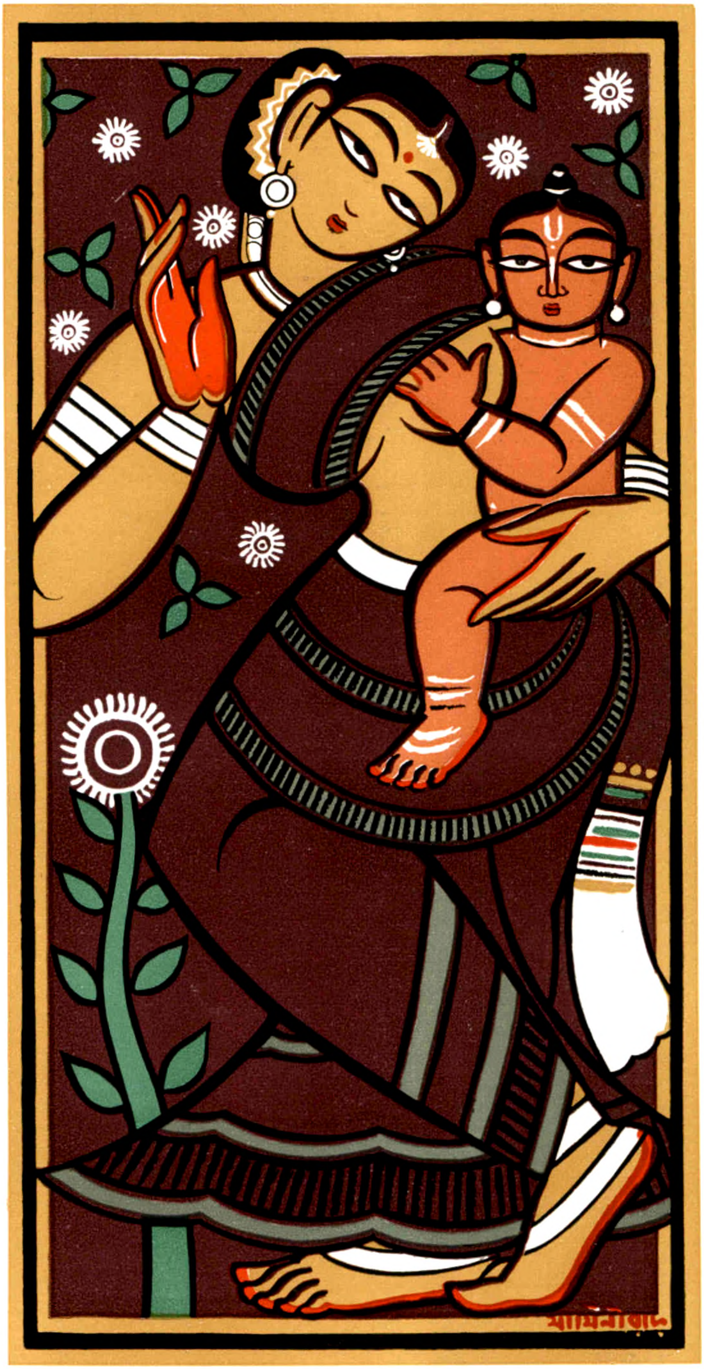
It was shortly after the first World War that the need was felt to set up advertising agencies in India to conduct campaigns on the spot with an eye to the Indian consumer. Pioneering efforts were made by some industries in producing their own packaging designs. Among them one might mention Bengal Chemical. The first impetus really came in 1920 with the establishment of two advertising agencies, one in Calcutta and the other in Bombay. Experienced artists were brought out from England. Poor reproduction was still a problem and these firms set up their own printing presses.

Gradually more and more Indian artists began to turn to advertising. Many difficulties still existed in their way. The major advertising firms were British or American with foreign art directors. The biggest advertisers were also foreigners. There was no recognition of the need to speak to the consumer in his own language. Hence western influence was predominant in all art work.

It was not until the second World War, that advertising art in India could develop a national character, a truly Indian identity. It remained completely under the domination of European and American ideas. It must be admitted, however, that good work was produced even in this period both by Indian and foreign artists in our country.

Efforts in a new direction were made from time to time, to give an Indian identity to our advertising and break away from a hybrid pattern, evolved under the influence of Ravi Varma in the early 20th century. Brought up in the new school, born of the national movement, many artists were inspired by age-long traditions and there was a natural resistance to western influence. The posters and advertisement material prepared by the Railway Board of the Government of India to attract tourists had to turn

Right
A painting of the mother and child by Jamini Roy used as a greeting card by Mr. Cecil Stack
Artist—Jamini Roy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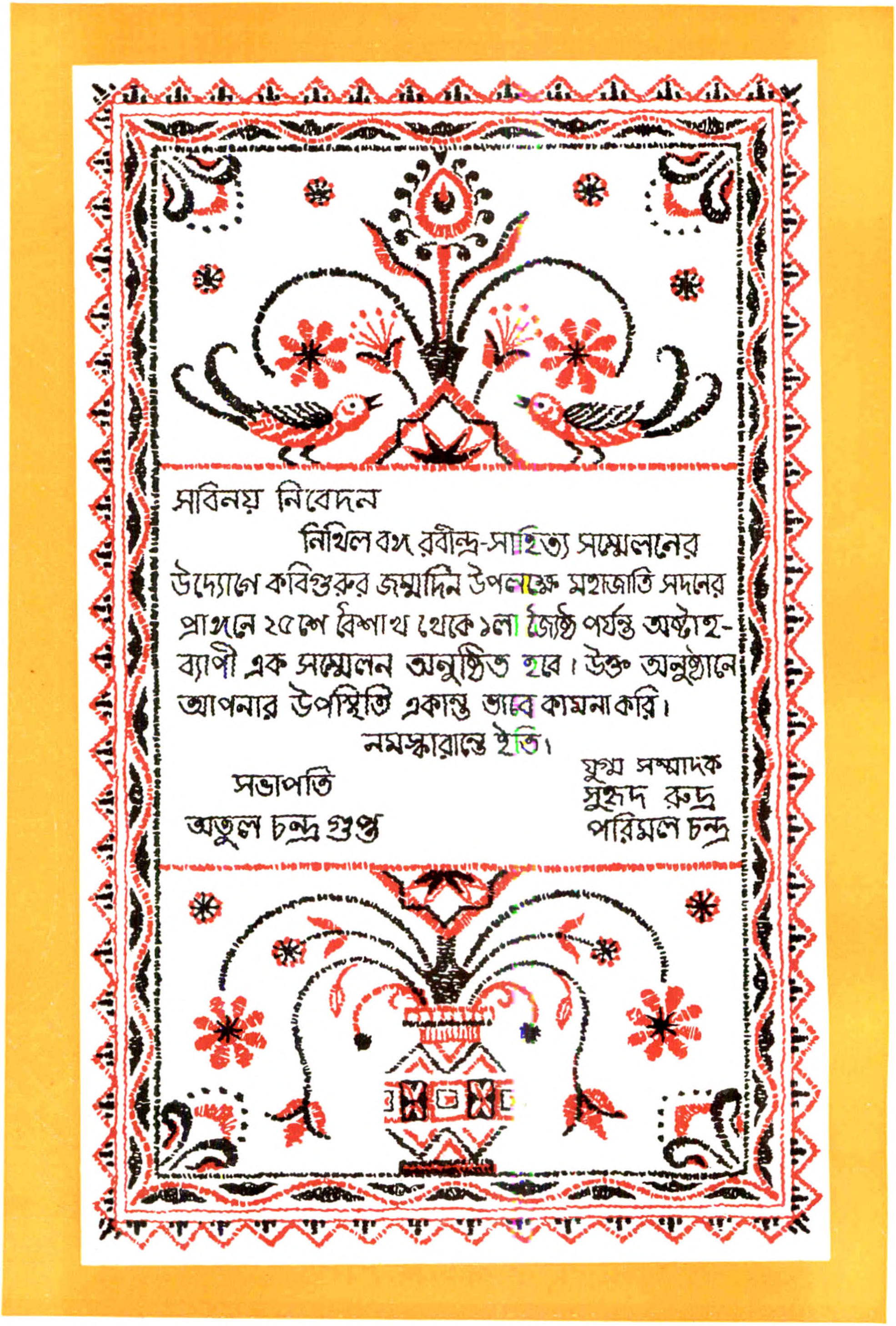


সবিনয় নিবেদন

নিখিল বঙ্গ রবীন্দ্র-সাহিত্য সম্মেলনের উদ্যোগে কবিগুরুর জন্মদিন উপলক্ষে মহাজাতি সদনের প্রাঙ্গনে ২৫শে বৈশাখ থেকে ১লা জ্যৈষ্ঠ পর্যন্ত অষ্টাহব্যাপী এক সম্মেলন অনুষ্ঠিত হবে। উক্ত অনুষ্ঠানে আপনার উপস্থিতি একান্ত ভাবে কামনা করি।

নমস্কারান্তে ইতি।

সভাপতি
অতুল চন্দ্র গুপ্ত

যুগ্ম সম্পাদক
সুহৃদ রুদ্র
পরিমল চন্দ্র

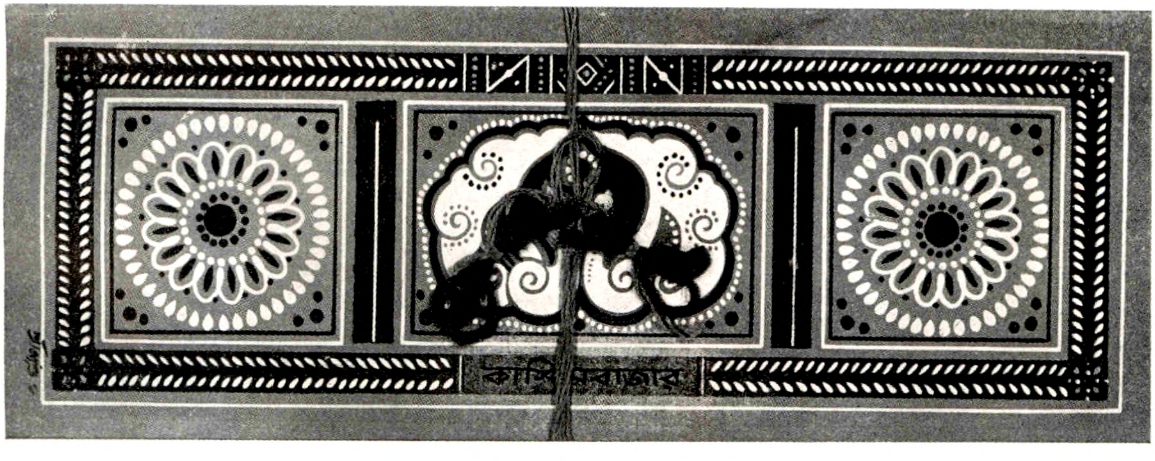
to Indian art and Indian design. The Golden Book of Tagore was another instance of an attempt at Indian appeal in book cover design and binding. The well-known writer and editor, Mr. Ramananda Chatterjee, first introduced cover designs with an Indian identity in the English, Bengali and Hindi monthly magazines which he published. These magazines also contained reproductions of works of leading Indian artists.

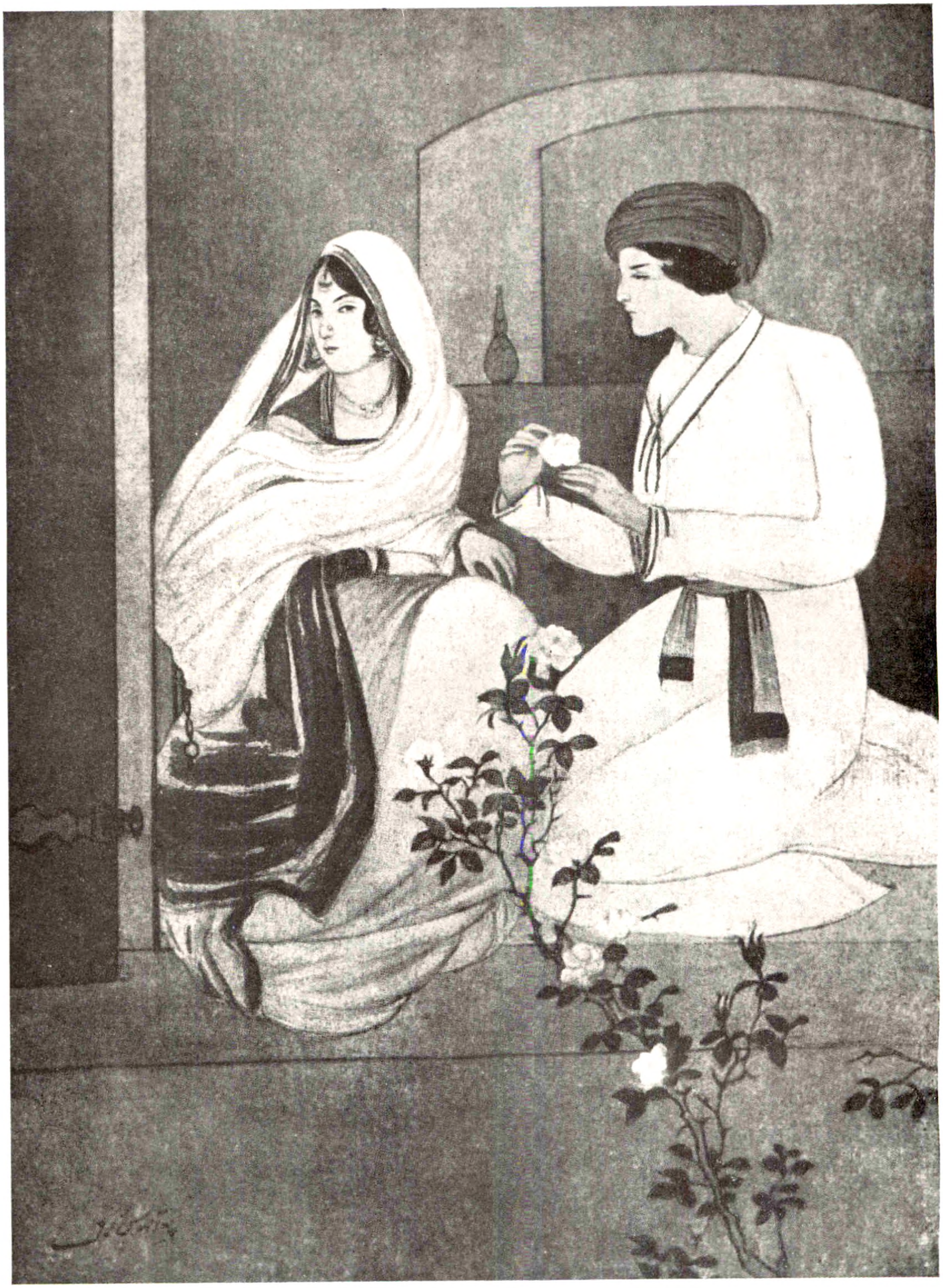
The war years, however, helped to make a real break. In a country, where the vast majority of the people had rather contradictory feelings about the war, a campaign had to be launched in a big way to enthuse the people. The Government had to turn to art as the most effective means of communication to the widest sections of the population. War publicity had to speak in an idiom which was easily understood by the people. At the same time, Indian industry had now reached a stage where the need to master the art of advertising, packaging and presentation of consumer goods began to be keenly felt. It was in answer to these growing needs that the Indian Institute of Art in Industry was born in 1945 to give organised shape to this new movement. The basic aim of the Institute is:

Left
An invitation card to a function in memory of Rabindranath Tagore. The design and inscriptions are inspired by the embroidery of the kantha. Issued by Nikhil Banga Rabindra Sahitya Sammelan. Artist—Gopeswar Daw

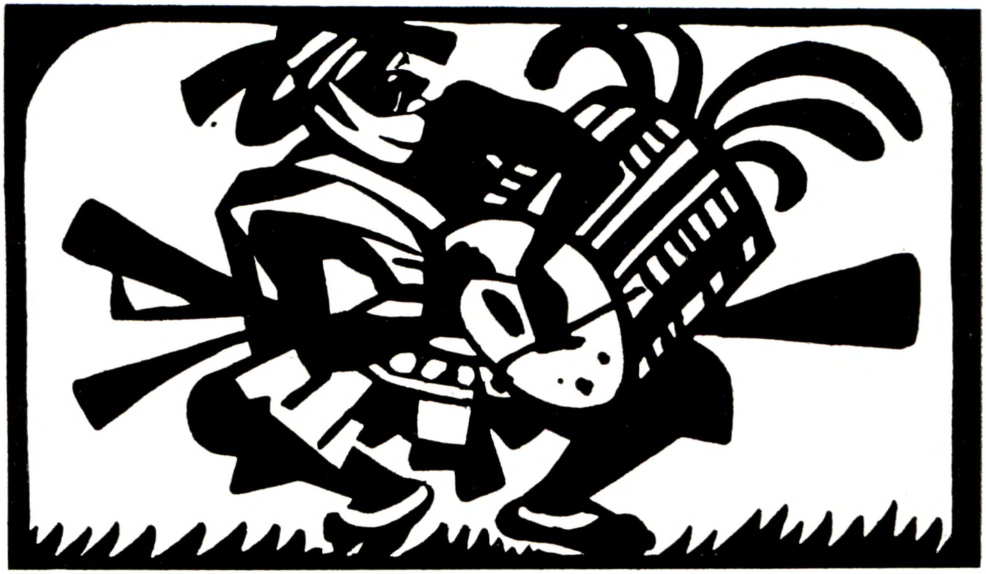
"To serve as a link between artists and industry, thus on one hand acquainting artists, designers and craftsmen with industry's requirements and on the other, illustrating to industrialists the talent available in the country. The Institute also strives by all practical means to raise the standard of commercial art and industrial design throughout India."

A wedding invitation card in the pattern of the old manuscripts used by the Maharajkumar of Kashimbazar
Artist—Ashu Bandopadhyaya





প্রথম ভাগ

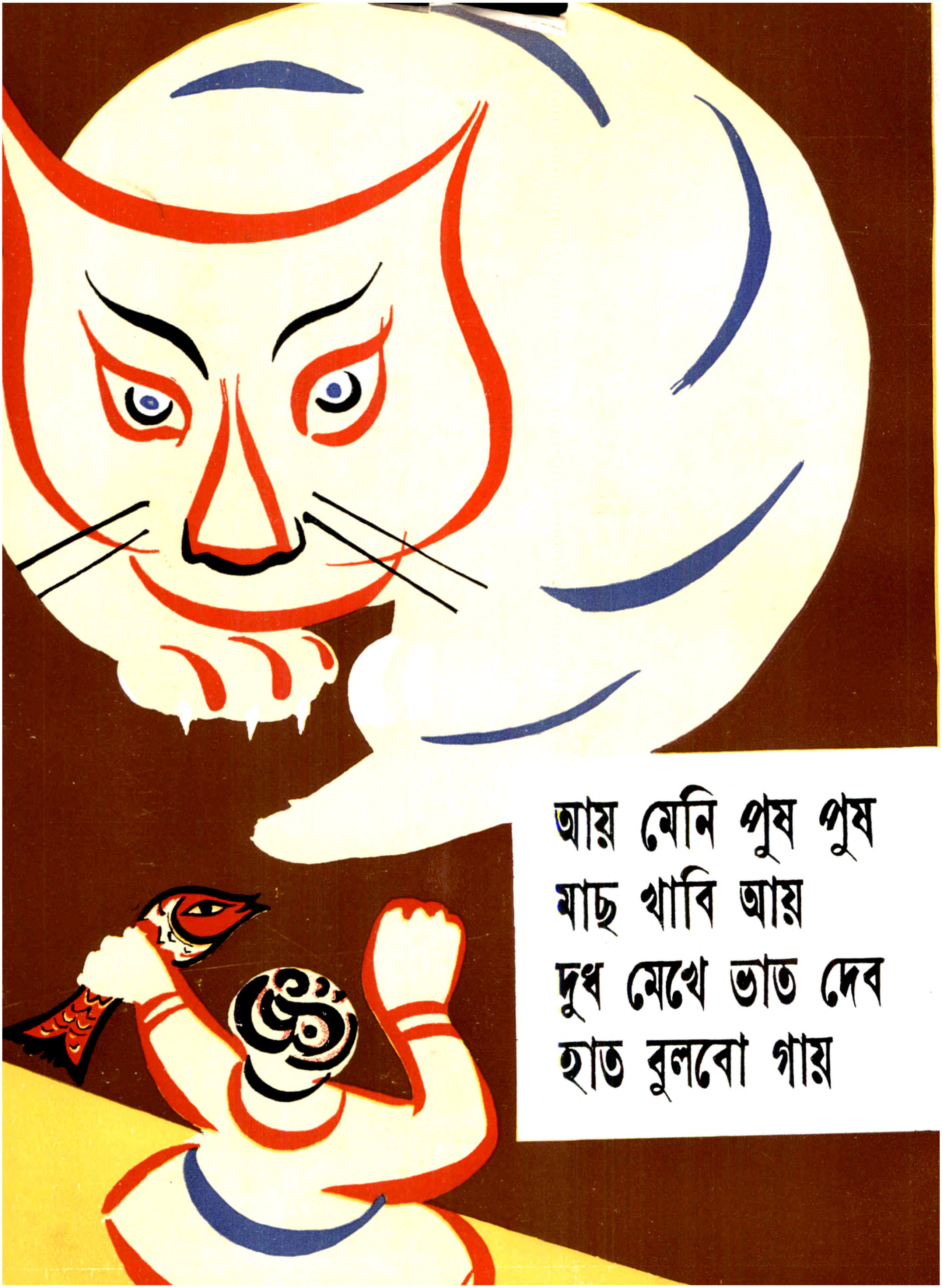


ট ঠ ড ঢ

ট ঠ ড ঢ করে গোল
কাঁধে নিয়ে ঢাক ঢোল।

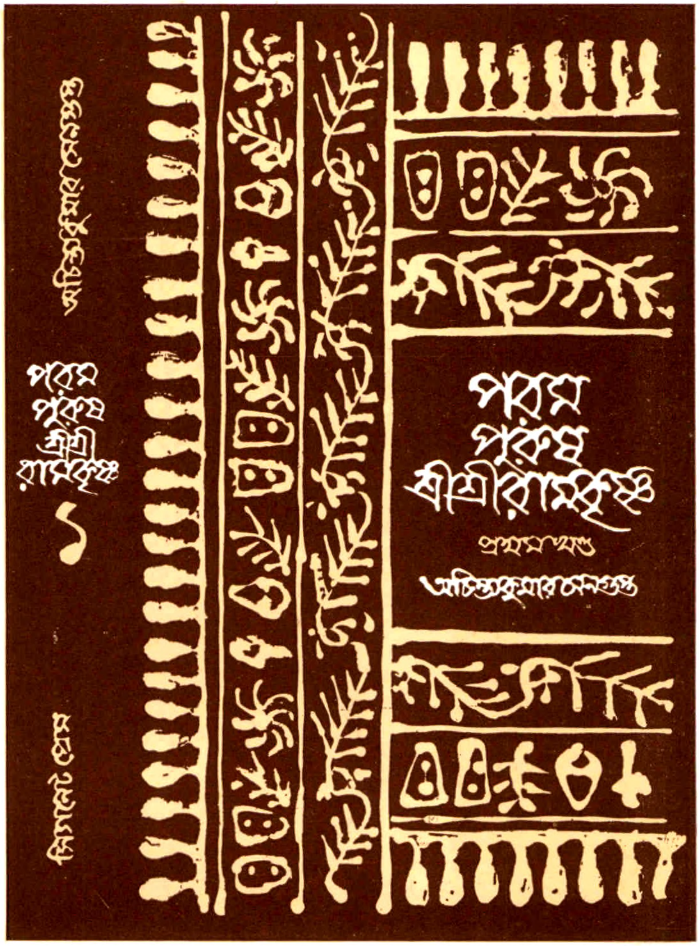
Left
Book illustration. This illustration of Omar Khayyam by Abanindranath Tagore is one of the earliest attempts in modern book illustration in Indian style.

Above
Book illustration from a Bengali primer by Rabindranath Tagore
Publisher—Viswabharati
Artist—Nandalal Bose



আয় মেনি পুষ পুষ
মাছ খাবি আয়
দুধ মেখে ভাত দেব
হাত বুলবো গায়

Left
Children's book illustration
Publisher—Dipankar Bhavan
Artist—Gopal Ghosh

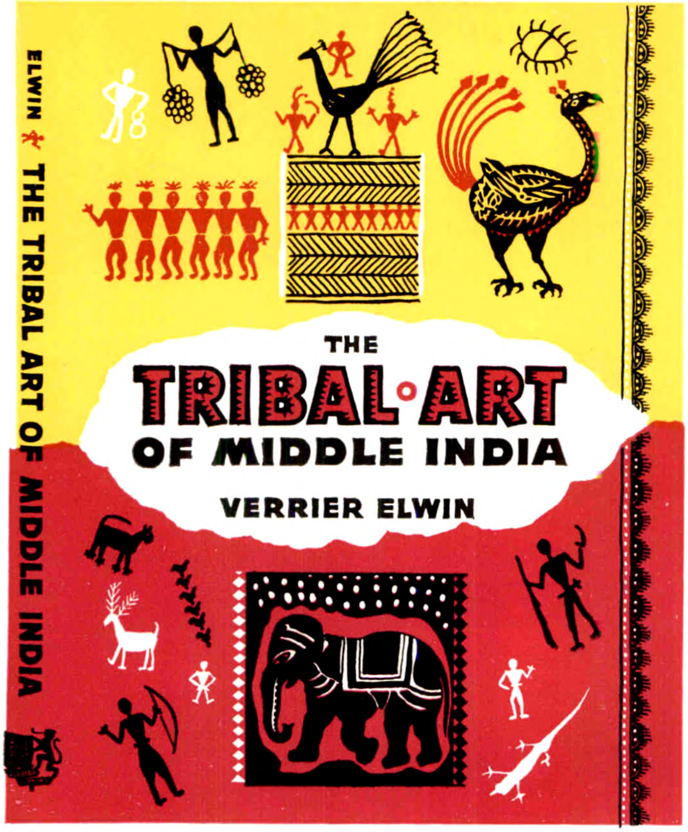


Book jacket design, inspired by the namaboli motifs
Publisher—Signet Press, Calcutta
Artist—Satyajit Roy

The exhibitions organised by the Institute helped to draw the attention of industrialists and advertising agencies to the Indian talent available. Leading commercial artists, pioneers in the field of Indian advertising art, like Annada Munshi, Satyajit Roy, O. C. Ganguly, Makhan Datta Gupta, Kalyan Sen, Ratan Batra and others associated themselves with the movement. Thus began the growth of advertising art with a distinctive Indian character.

In the post war years, industrialists, Indian and foreign, felt the need for reaching out to a wider circle of customers. Illustrations gained in importance as advertising began more and more to be aimed at the millions in the countryside. Western art could not speak to this new class of consumers.

Posters, greeting cards, direct mail, packaging and press advertisements and other media of advertising art now turned more and more to Indian traditions for



Book jacket design
Publisher—Oxford University Press
Artist—C. J. Moorhouse

inspiration. Indian figures, which really looked Indian, dressed like Indians, moved like Indians, began to appear. A new synthesis between the West and the East was now possible and what emerged had a strong Indian character.

The problems of this development will not be clear unless certain factors are borne in mind. India has an area of 1.1 million square miles and a population of 360 million people. National advertisers must normally advertise in at least 10 Indian languages. The variations amongst these languages are tremendous. Urdu is written from right to left. In Gurmukhi the smallest type face available is 12 points. Printing and typography are unevenly developed in almost all Indian languages. The artist has thus to keep in mind this tremendous variety of language forms when he works. This is no easy job.

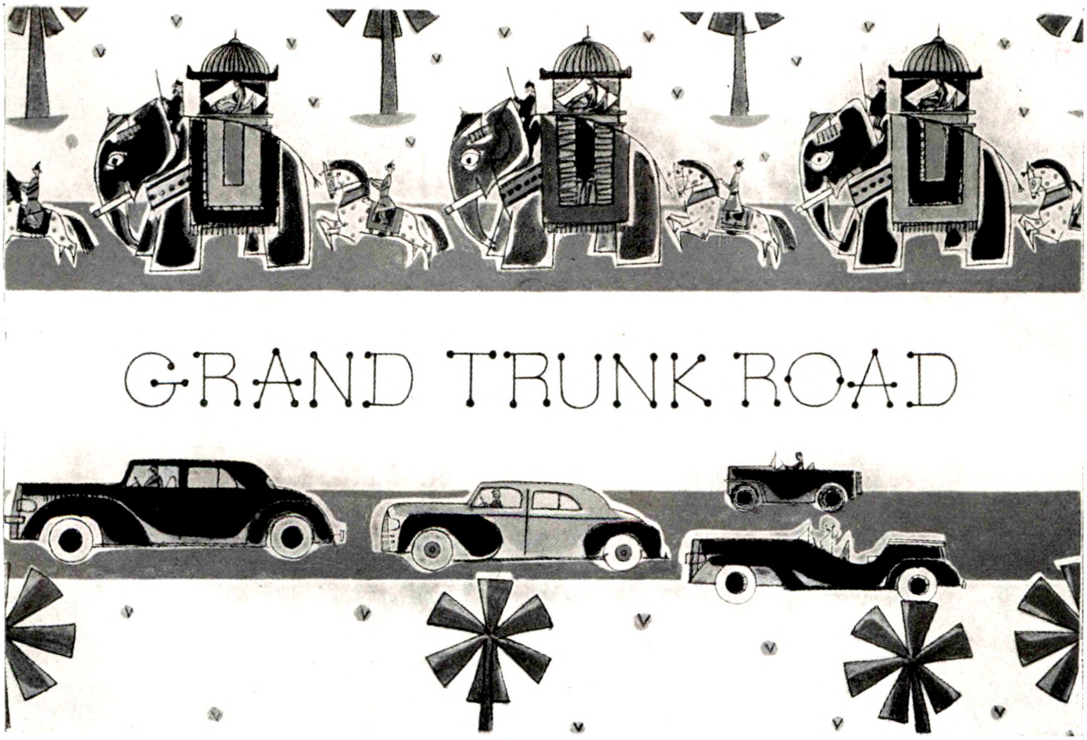
Further, national magazines of really large all-India circulation are still to come. While there is the increasing urge for Indianising advertising art, the fact remains that the best reproduction is available only in publications in the English language. These are some of the contradictory forces which Indian graphic art has to grapple with in the sphere of advertising and will no doubt take some time to solve.

Today history is providing new opportunities for the development of graphic art in India. With the spread of education the demand for the printed word is on the increase. Once there was a time when the first edition of a book seldom went beyond 1,000 copies. Today, over 30,000 copies of a single edition are printed and sold. The introduction of linotype machines for Indian languages has brought about a great change in Indian publishing.

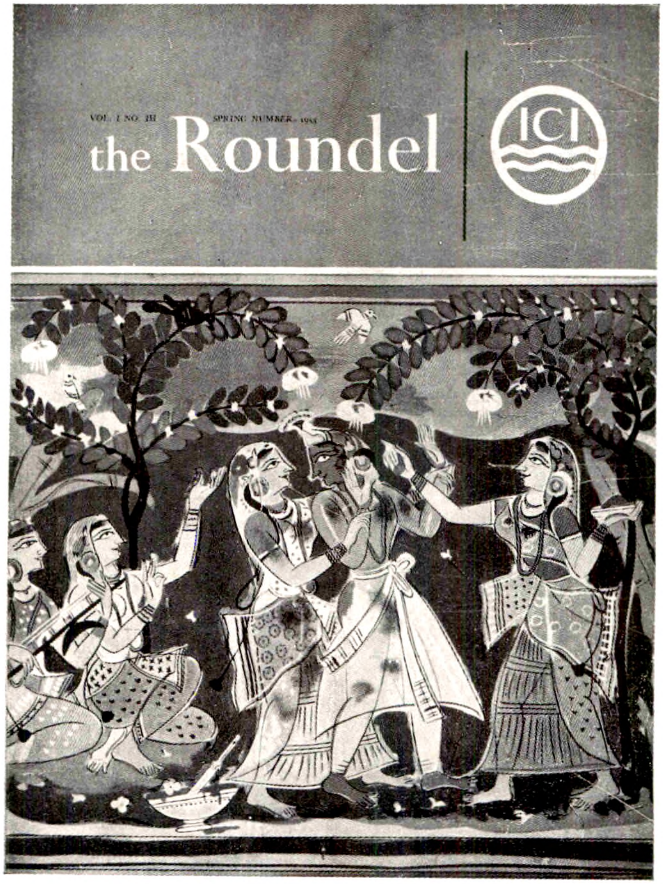
With the co-operation of the Indian Institute of Art in Industry, and allied organisations, many exhibitions of modern graphic art are being held. These exhibitions of books, posters, photographs and manuscript magazines attract considerable notice and are helping to raise the standard of graphic art in India today.

The selected specimens of modern graphic art in India, published here, reflect the new urge for traditional style. One of these examples is a greeting card which reproduces a painting by the famous artist—Jamini Roy. His work is a fine symbol of today's desire to reaffirm the values of Indian tradition. The fact that one of his paintings has been used to produce a greeting card for a leading industrial firm may be considered significant.

Another example is an interesting press campaign on the products of a textile mill, where well-known paintings by painters of high reputation like Abanindranath Tagore, J. P. Ganguly, Ramendranath Chakravorty, Asit Haldar, Debiprasad Roy Choudhury, Barada Ukil, Rabindranath Tagore and Jamini Roy were used as illustrations.



Direct mail book cover design
Advertiser—Dunlop Rubber Co. (India) Ltd.
Advertising Agency—D. J. Keymer & Co., Ltd.



House journal cover design
Advertiser—Imperial Chemical Industries (India) Ltd.
Advertising Agency—D. J. Keymer & Co., Ltd.
Artist—Samar Ghosh

Among other well-known artists whose works have been used in advertising are Hussain, Ara, Chavda, Hebbar, Raiba, Joshi and Chittoprosad. It will be seen that three major styles have predominated the revivalist trend in advertising art in India today—the Rajput-Moghul, the folk and what might be called, for the lack of a better term, the modern abstract.

The design of the famous Bengal kanthas is used effectively in an invitation card prepared on the occasion of a conference on Rabindranath Tagore's writings. The colour of the paper is also typical of the old manuscripts, and the card as a whole shows how successful the revival and adaptation of traditional designs can be.

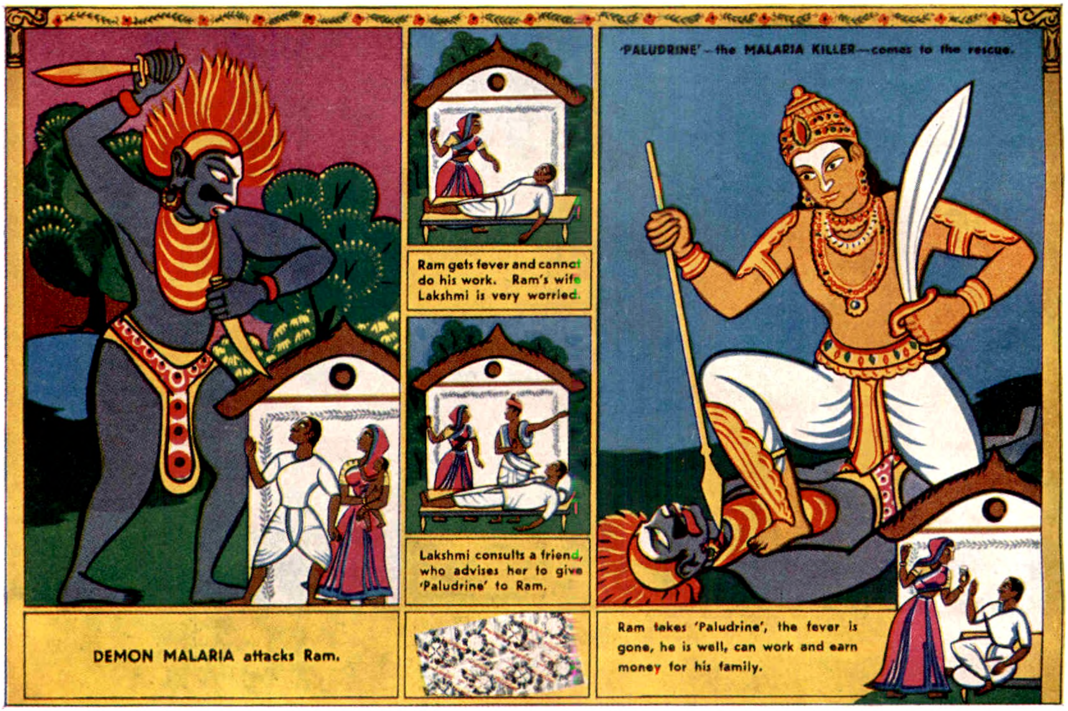
A closer approach to the tradition of the ancient manuscripts is to be found in a wedding invitation card. Here are the same loose oblong leaves tied with a thread

Right
Direct mail leaflet
Advertiser—Central Tea Board, Calcutta
Advertising Agency—Press Syndicate Ltd.
Artist—Usha Ranjan Datta Gupta

INDIA

with the compliments of

THE CENTRAL TEA BOARD • INDIA


DEMON MALARIA attacks Ram.
Ram gets fever and cannot do his work. Ram's wife Lakshmi is very worried.
Lakshmi consults a friend, who advises her to give 'Paludrine' to Ram.
'PALUDRINE'—the MALARIA KILLER—comes to the rescue.
Ram takes 'Paludrine', the fever is gone, he is well, can work and earn money for his family.

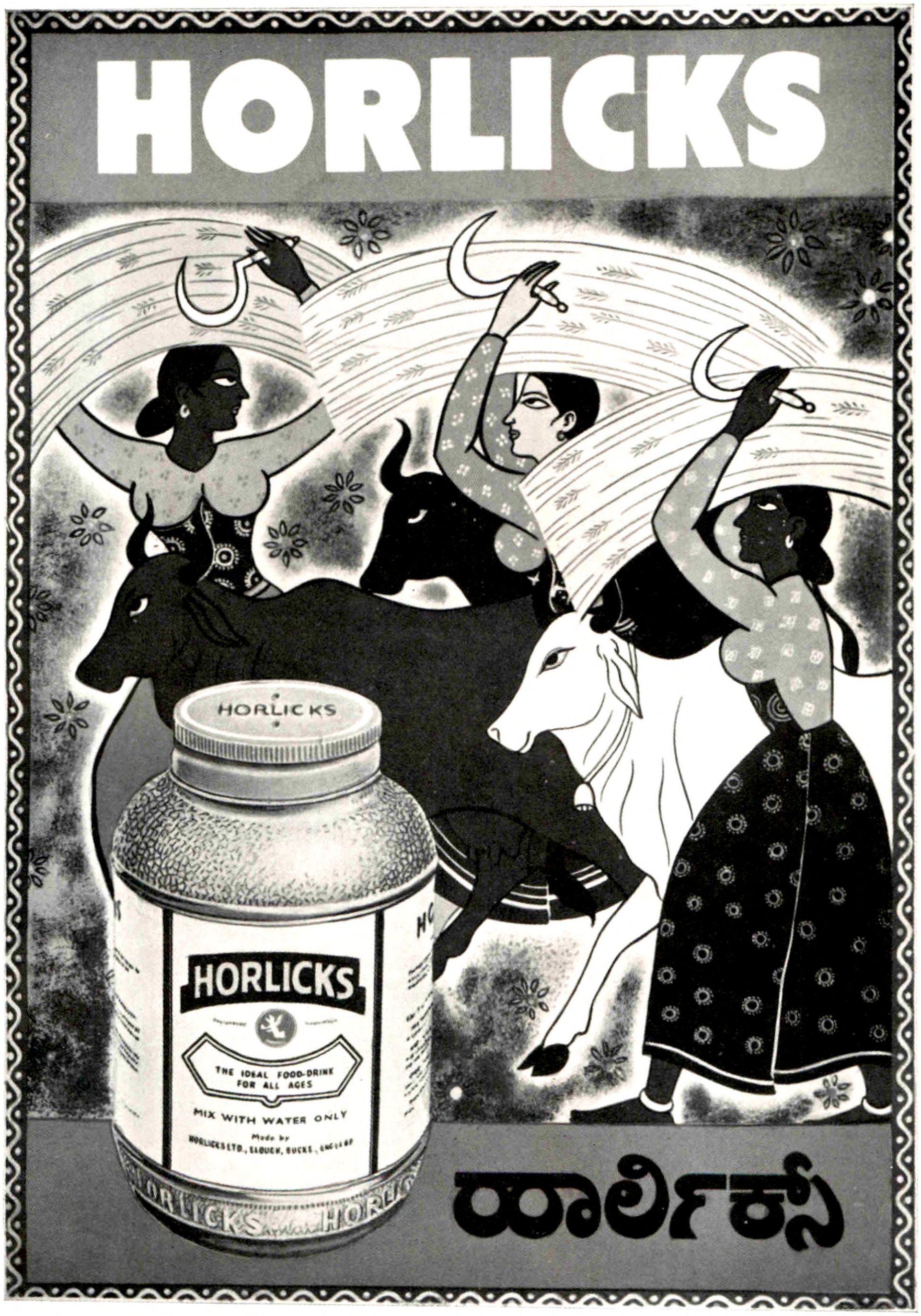
Above
The story of a god slaying a demon to illustrate the efficacy of Paludrine against malaria. Advertiser—Imperial Chemical Industries (India) Ltd. Advertising Agency—J. Walter Thompson Co. (Eastern) Ltd. Artist—Rama Chakravarty

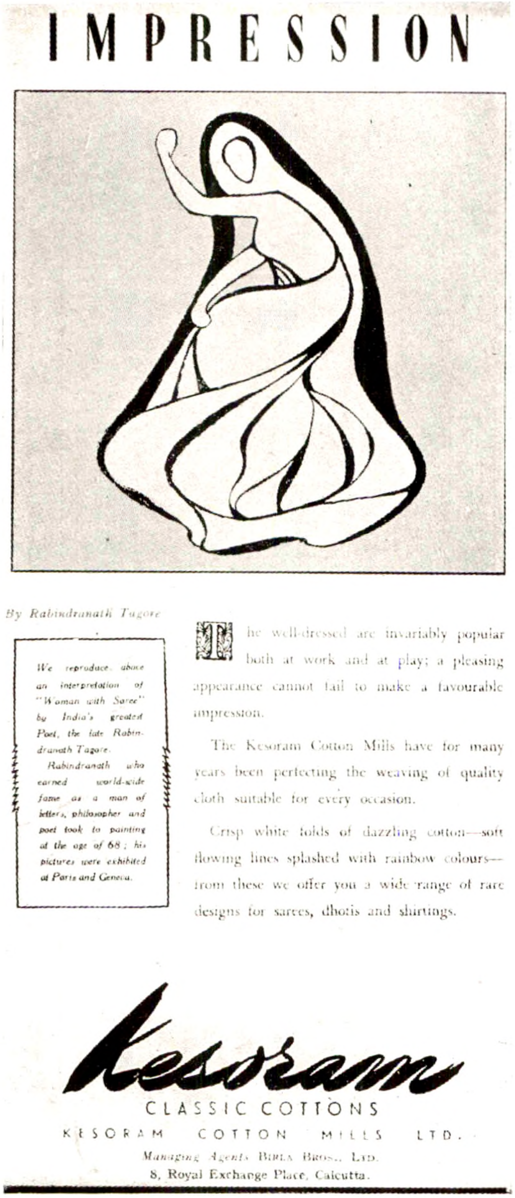
Right
Showcard
Advertiser—Horlicks Ltd.
Advertising Agency—J. Walter Thompson Co. (Eastern) Ltd.
Artist—Rama Chakravarty

running through a hole in the centre, and the traditional designs on the cover.

Book cover designs have also undergone a radical change in recent years. Rabindranath Tagore, Abanindranath Tagore and Nandalal Bose marked the beginnings of this art which is now developing at a fast pace. Significant work has been done by young artists like Satyajit Roy for Signet Press in Calcutta. In one example of his work presented here, the cover utilises the motifs of the namabali.

In two spheres, Publishing and Press Advertising, the progress on the designing side has been phenomenal during the last two decades. Our artists have adapted themselves very quickly to the requirements of advertising. Their understanding of layout, typography and styles of drawing has earned praise from all quarters. Further


HORLICKS
HORLICKS
HORLICKS
THE IDEAL FOOD-DRINK FOR ALL AGES
MIX WITH WATER ONLY
Made by HORLICKS LTD., SLOUGH, BUCKS., ENGLAND
HORLICKS
ಹಾರ್ಲಿಕ್ಸ್



IMPRESSION

By Rabindranath Tagore

We reproduce above an interpretation of "Woman with Saree" by India's greatest Poet, the late Rabindranath Tagore.

Rabindranath who earned world-wide fame as a man of letters, philosopher and poet took to painting at the age of 68; his pictures were exhibited at Paris and Geneva.

The well-dressed are invariably popular both at work and at play; a pleasing appearance cannot fail to make a favourable impression.

The Kesoram Cotton Mills have for many years been perfecting the weaving of quality cloth suitable for every occasion.

Crisp white folds of dazzling cotton—soft flowing lines splashed with rainbow colours—from these we offer you a wide range of rare designs for sarees, dhotis and shirtings.

Kesoram

CLASSIC COTTONS

KESORAM COTTON MILLS LTD.

Managing Agents Birla Bros., Ltd.

8, Royal Exchange Place, Calcutta.

development in graphic art will certainly not lag behind on account of designers. Once allied with superior techniques of production, the Indian decorative genius will surely create advertising art of the highest standard.

It is in the technique of reproduction that progress has been somewhat slow. Especially now there is what may be described as stagnation. This seems to call for higher technical training and it is here that Indian graphic art needs guidance from the West. In typography and printing our students need such training as will enable them not only to practise the new techniques they learn but also to solve the peculiar problems of our country. Typography, for instance, must be more evenly developed over the various Indian languages. Each Indian language must break the rigidity in types and allow for a variety of type faces both for display as well as for book work. There is a need to study letter formations and word formations in the light of working processes of modern typesetting machines, before the designing of new type faces is begun. Typography in English is reasonably well developed in India, but the proper study of types has not even begun in some of our languages. Similarly the standard of printing in Indian language dailies and periodicals is also extremely uneven and imposes rigid limitations on designing. While one can reproduce half tones reasonably well, another cannot do justice to

Above
Press advertisement
Advertiser—Kesoram Cotton Mills Ltd.
Advertising Agency—J. Walter Thompson Co. (Eastern) Ltd.
Artist—Rabindranath Tagore

Right
Press advertisement
Advertiser—Tata Oil Mills Co., Ltd.
Advertising Agency—J. Walter Thompton Co. (Eastern) Ltd.
Artist—K. K. Hebbar

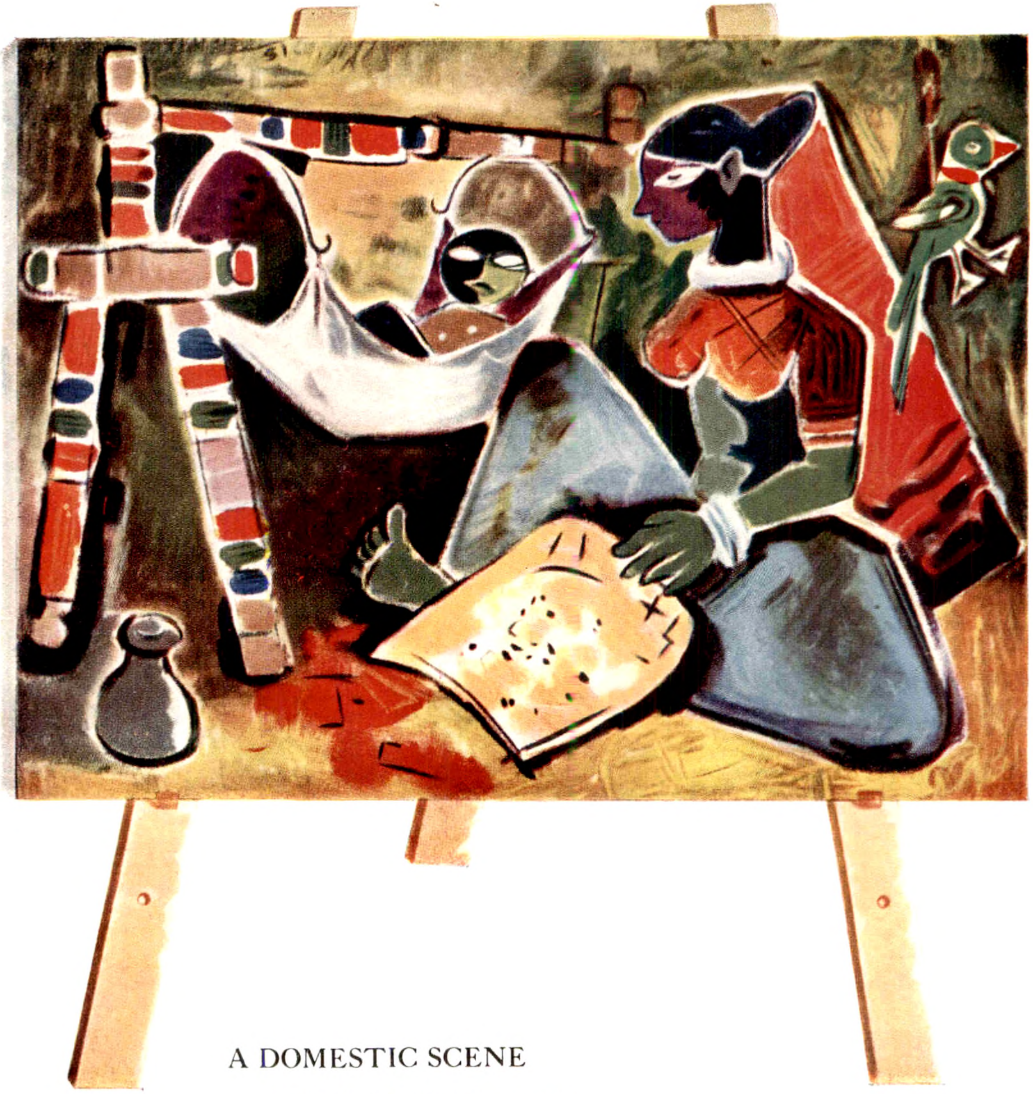
SUNNY SOUTH — By K. K. Hebbar

Mr. Hebbar, whose home town is Mangalore on the Malabar coast is a Gold Medalist of the Bombay Society and is well known throughout India.

Malabar is of special importance to this Company, for it is at Tatapuram in Cochin State that our first Factory was founded in 1918. We have taken long strides since those days with a Factory in Bombay and fourteen Sales Offices throughout the country. The people of Malabar have been good customers for all our products.

Our popular products are Hamam Soap, 501 Washing Soaps, Tomco C. N. Hair Oil and Shampoo, Shaving Stick, Eau-de-Cologne and Eau-de-Cologne Soap, Nirvan Perfume, Cocogem and Pakav.

THE TATA OIL MILLS COMPANY LIMITED.



A DOMESTIC SCENE

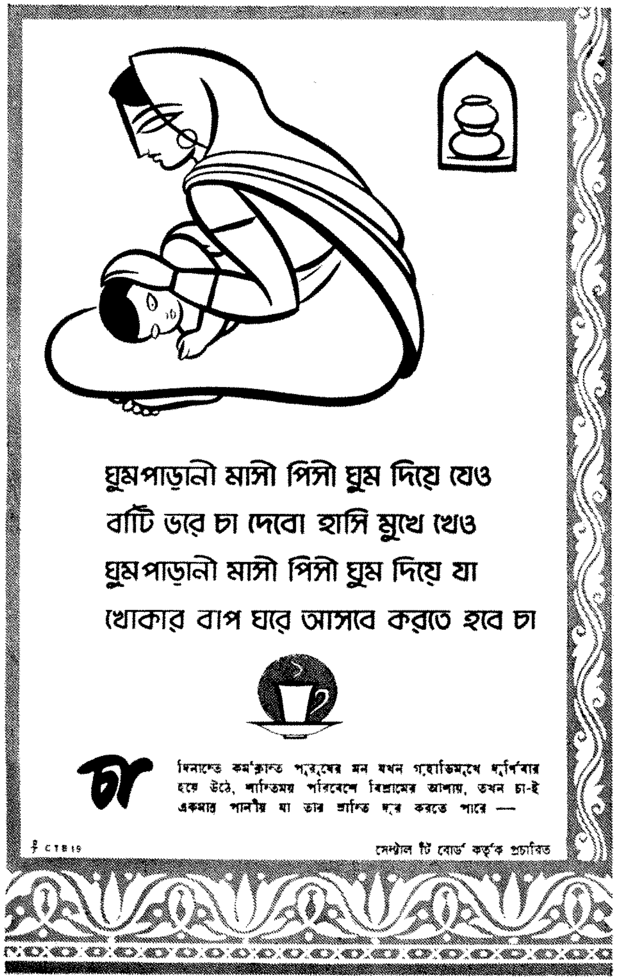
. . . as M. T. HUSAIN sees it

. . . AND AS SEEN BY

Gevaert

Advertisement inserted by:

Allied
Photographics
Limited



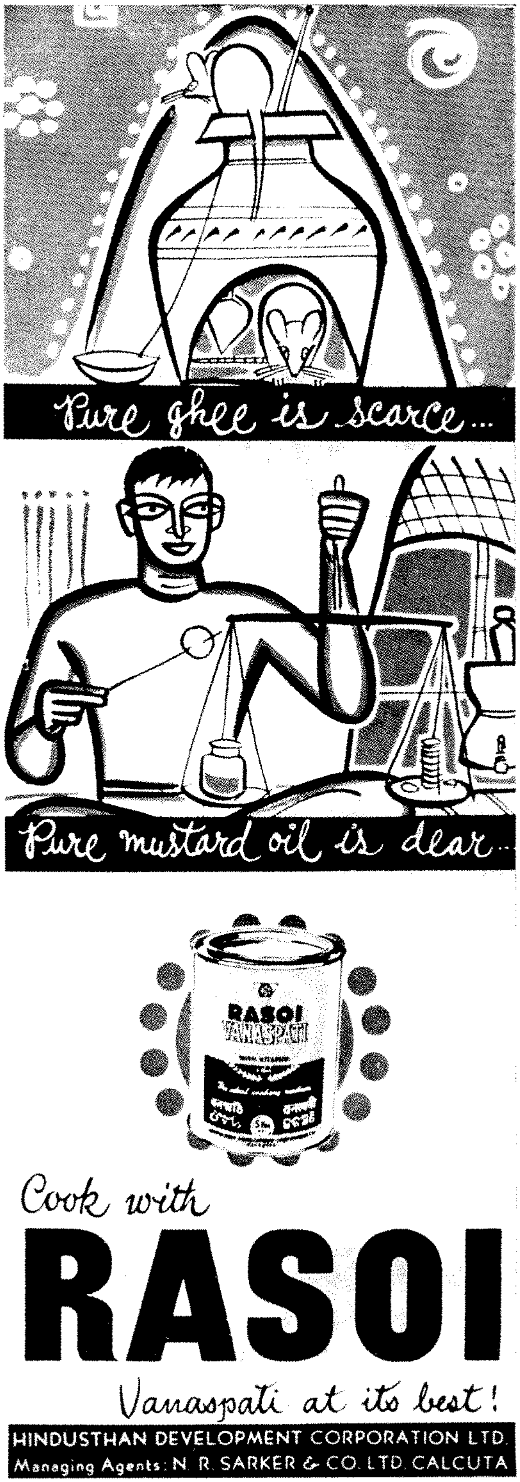
ঘুমপাড়ানী মাসী পিসী ঘুম দিয়ে যেও
বাটি ভরে চা দেবো হাসি মুখে খেও
ঘুমপাড়ানী মাসী পিসী ঘুম দিয়ে যা
খোকার বাপ ঘরে আসবে করতে হবে চা

চা

দিনান্তে কর্মক্লান্ত পুরুষের মন যখন গৃহাভিমুখে দুর্নিবার হয়ে উঠে, শান্তিময় পরিবেশে বিশ্রামের আশায়, তখন চা-ই একমাত্র পানীয় যা তার শ্রান্তি দূর করতে পারে —

CTB 19

সেন্ট্রাল টি বোর্ড কর্তৃক প্রচারিত



Pure ghee is scarce...

Pure mustard oil is dear...

Cook with

RASOI

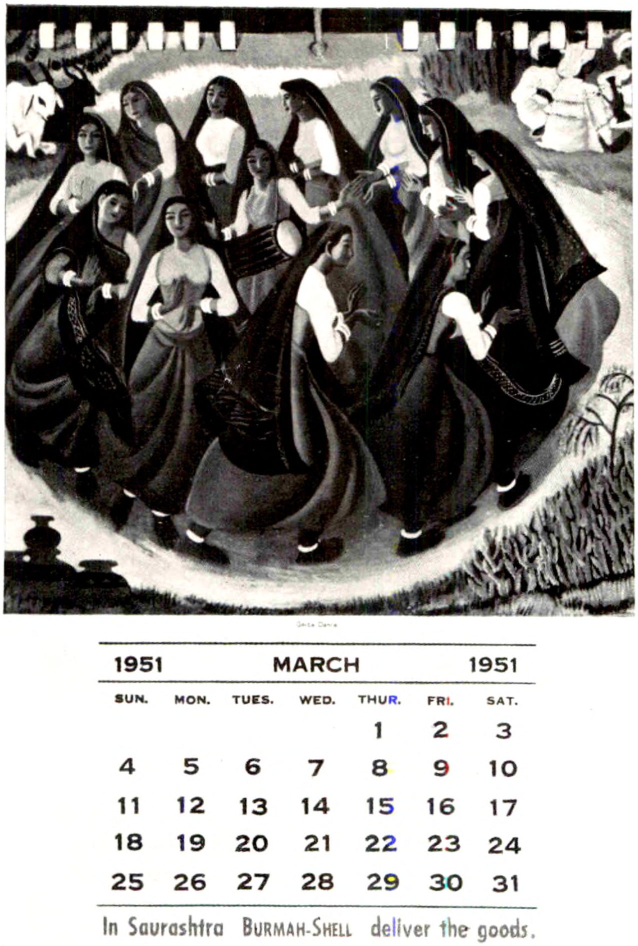
Vanaspati at its best!

HINDUSTHAN DEVELOPMENT CORPORATION LTD.
Managing Agents: N. R. SARKER & CO. LTD. CALCUTA

Above
Press advertisement
Advertiser—Central Tea Board, Calcutta
Advertising Agency—Press Syndicate Ltd.
Artist—Arobinda Datta

Right
Press advertisement
Advertiser—Hindusthan Development Corpn. Ltd.
Advertising Agency—D. J. Keymer & Co., Ltd.
Artist—Makhan Datta Gupta

Left
Press advertisement
Advertiser—Allied Photographics Ltd.
Artist—M. T. Husain



1951			MARCH			1951
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

In Saurashtra BURMAH-SHELL deliver the goods.

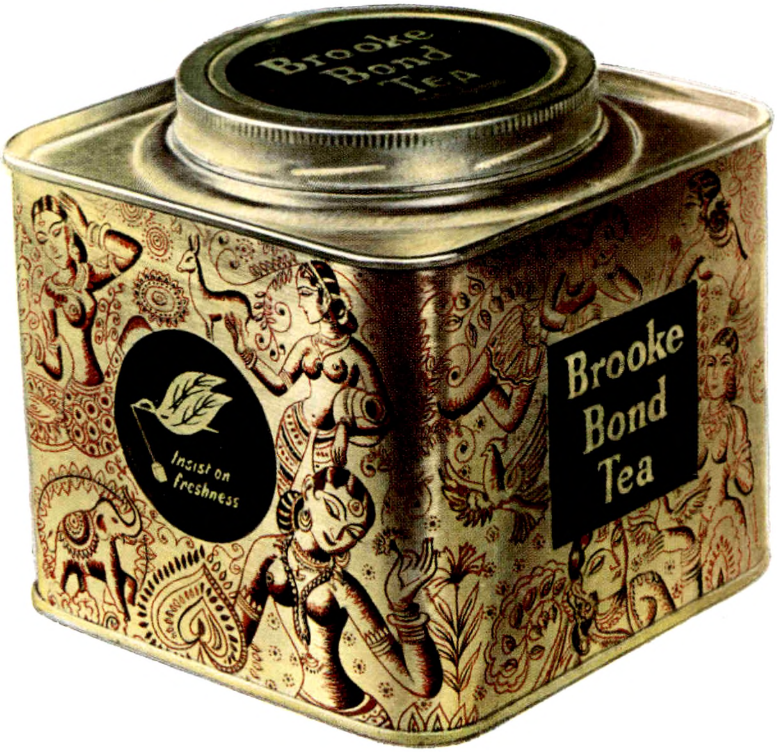
Calendar depicting Garba, a folk dance of Gujarat
Advertiser—Burmah-Shell Oil Storage & Distributing Co. of India Ltd.
Artist—Chittaprasad Bhattacharya

simple line and tint blocks. In the field of typography and reproduction the need for training is supreme.

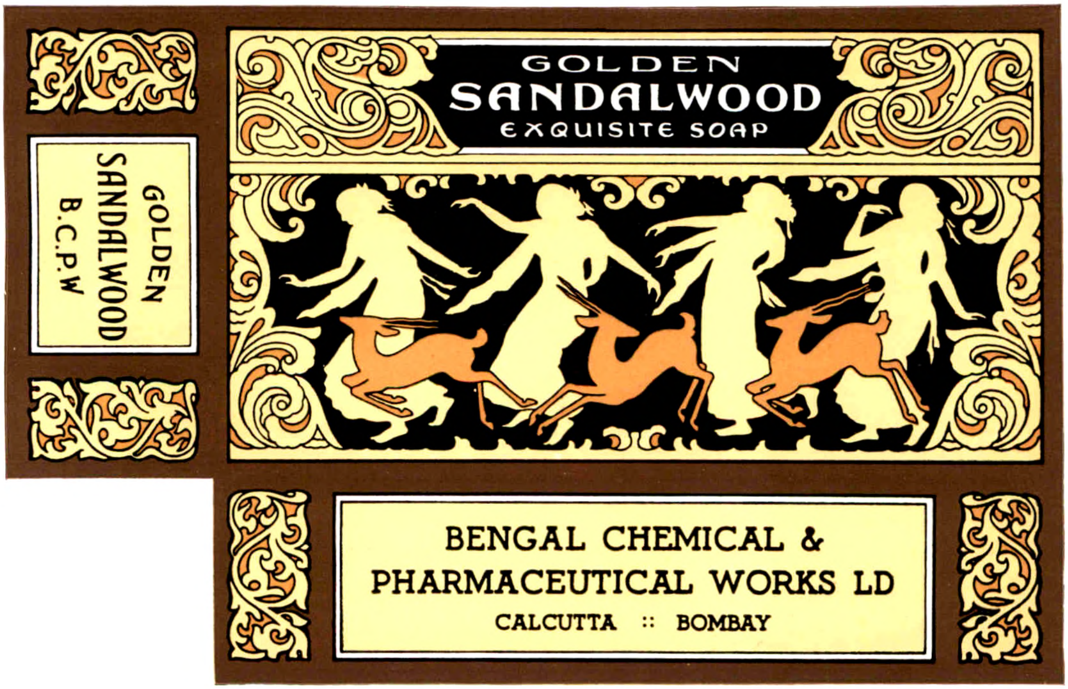
Only when the quality of printing reaches high levels will there be national magazines, without which the development of graphic art must be thwarted to a great extent. This applies especially to our country where the artist is limited by the standard of reproduction in newspapers.

The Indian people have a great sense of beauty, of the patterns of colour and form which has been nurtured carefully through the past centuries and preserved even today in the face of great odds. When this sense of beauty, the skill of the hands and the experience of years are wedded to modern technique, organisation and the machine great achievements in graphic art will certainly be recorded.

Right
Packaging—tin container manufactured by Metal Box Co. of India Ltd.
Advertiser—Brooke Bond India Ltd.
Advertising Agency—Grant Advertising Inc.
Artist—Kalyan Sen



Packaging
Advertiser—Bengal Chemical & Pharmaceutical Works Ltd.
Artist—Jatin Sen



Professor Antonin Heythum of Syracuse University, USA, checking redesigned control knobs for a kitchen stove and comparing them with knobs from stoves currently on the market

A HUMANIZED APPROACH TO DESIGN OF OBJECTS FOR USE

Charlotta Heythum

THE tasks which confront the designer of useful objects may be manifold, but they all have to be conceived in terms of the same measure: human beings. Human beings as understood in their variety and sameness, in their physical, spiritual and emotional needs and habits.

To give a useful object the most appropriate and the most widely satisfying and appealing form its design must be based upon a clear understanding of all possible implications of the interrelationships between the object, its functions, and the person or persons who will use it.

Anything that is thus logically and humanly planned and designed will achieve some degree of beauty, assuring the kind of satisfaction which precision, or a correct answer can give. The greater or lesser degree of poetic appeal which objects of use may also possess depends on the intelligence and sensitivity of the designer.

In humanized design we find the principles of healthy growth of form at work. In dehumanized design we see the ill effects of neglect of these principles.

We prefer to speak of planning of objects of use rather than styling, because "styling" introduces almost automatically a superficial attitude towards the design process. Intelligently and sensitively planned design achieves style without aiming at it.

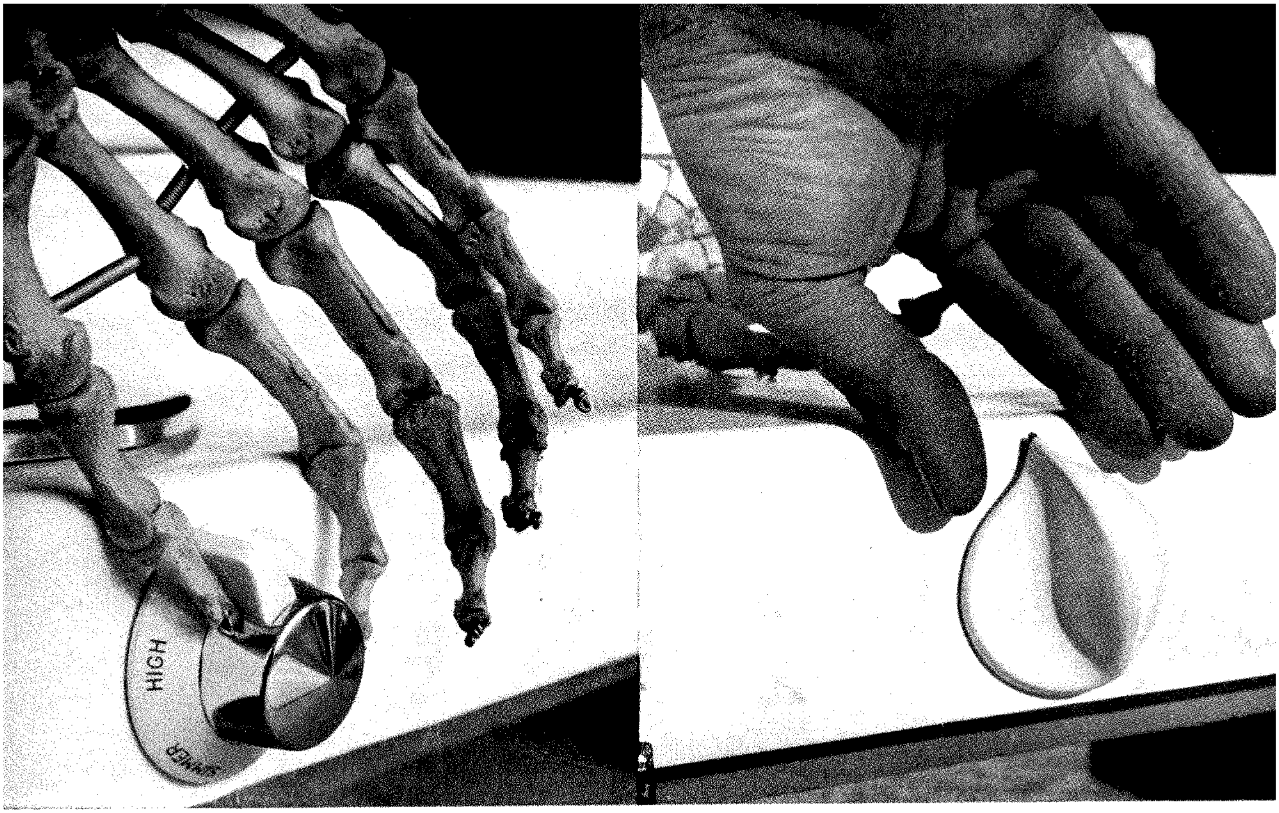
A qualified and well trained designer approaches design tasks with the objectivity of a scientist and the sensitivity of an artist. He is guided by a sincere respect for his fellow human beings, giving due, but not excessive consideration to the requirements of modern production and distribution. He appreciates the lessons he can learn through a thoughtful analysis of the evolution of form in nature and of sensible forms in the best that tradition offers in man-made things. He is alert to the possibilities which progress in science and technology offer for the improvement and refinement of useful objects, or for the invention of new ones.

A designer whose attitude to design tasks is confused, partly by misleading training in superficial styling, partly by an overdose of money mindedness, will see in people "consumers" rather than human beings ; nature to him is something to be improved upon ; in tradition he sees merely changing styles, which he studied as sources of inspiration to revive and apply style elements of other periods in new designs. Technical and scientific progress he explores in the limited terms of a means to achieve greater profits.

Contemporary industrial stylists have been at times so fascinated with machines and with mechanized production, that they have shown greater willingness to adapt their designs to machines, and to the requirements of production and marketing, than to adapt them to human users. Following often some pseudo-scientific "survey", and adopting a superficially interpreted concept of "machine art", or of "the style of the machine age", they have gone to extremes at times in their complete disregard for natural laws and simple common sense standards of sensible utilitarian design.

Styling is all too often not much more than doodling (playing) with form elements. The hand of the designer who spends more time at the drafting table than in the workshop and test laboratory, will easily give in to the temptation of doodling with his drafting utensils, and he will gladly use his doodling as inspiration for the design of some useful object.

With the help of compass, triangle and T square he can produce forms and decorative patterns of "mathematical beauty", with a minimum of mental effort. The semblance of a spoon for example is easily suggested with a circle and a few straight lines for the handle, with the mechanical decoration of a criss-cross pattern, all resulting from the elementary use of triangle, T



Humanizing a control knob. On the left is an example of a dehumanized design of a control knob on a commercially produced kitchen stove. The composition in straight lines and circles is easily accomplished with the blind use of drafting instruments. The result is good for a hand which has lost its sense of touch. On the right is another control knob on a kitchen stove designed with respect for a living hand's feelings, by John Price.

square and pencil. To the designer who is interested in restyling rather than in redesigning in terms of true improvements, the outcome of such doodling may seem to offer a wonderfully simple new answer to the ancient problem of a tool for eating. He probably sees in it the "modern look" of a neatly engineered machine part. But what happens when this nice clean semblance of a spoon is actually manufactured and used? It will fit the rigid and un-alive shapes of a mechanical robot-hand or a clamp, but not the soft shapes of the sensitive hand and lips of a living human being.

People adjust themselves amazingly well to the most uncomfortable situations and conditions, but this certainly does not imply that this increases efficiency or that discomfort gives them pleasure, unless they are fakirs.

A workman manipulating day after day an ill-fitting tool-handle, a housewife straining her finger every time she opens a drawer or turns a control-knob on her stove, all of us who are forced to use badly designed objects would be much less irritated and less nervous if the things we have to work with were designed with all possible regard for our convenience.

Those victims of ill-fitting forms who have enough initiative to express complaints have often very practical and simple suggestions for improvements. One wonders then why people who make it their profession to improve designs pay seemingly very little, if any, attention to such complaints and suggestions.

Regard for "styling" and for novelty effects seems to work against the principles of sound common sense.

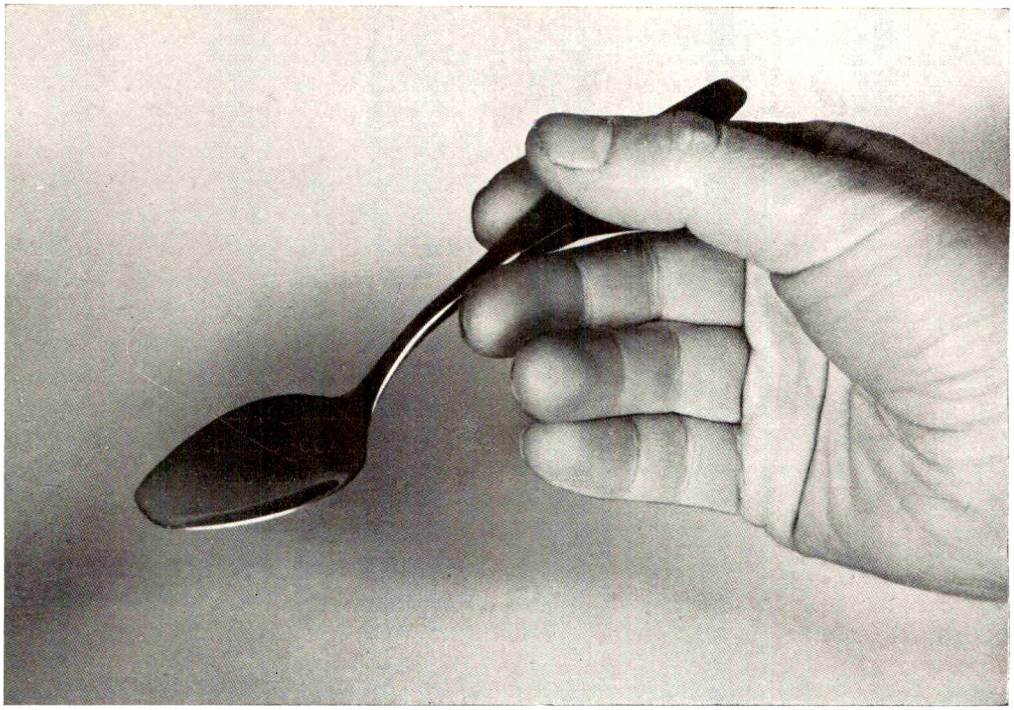
There can be no doubt that professional education for designers, which for several generations has put emphasis on "style" and "art" rather than on organic planning, is largely responsible for whatever shortcomings there persist in utilitarian design.

The ultimate responsibility for objects, which according to sound standards are in bad taste, and fail in other respects to live up to sound standards, lies obviously with those who design and manufacture these objects, not with those who are conditioned and forced to buy them.

If professional education succeeds in turning out a sufficiently large number of skilled and proud design-craftsmen, and gives the few who are born design-artists the thorough knowledge and training required today for work in the field of utilitarian design, there is a good chance that in a not too distant future all objects of use will be well designed.

Once the machine is looked upon appropriately as a tool, and no longer serves as an idol, the present towards superficial "machine-art" styling will be replaced by

Telephone, table model, with receiver and base. Designed by Michael Macaluso



The handle of the spoon is in durable plastics, providing thermal insulation against hot liquids. The tong of the spoon runs through the plastic handle; the plastic is formed around in an insert mould. The blunt tip of the bowl of the spoon, and the general shape of the bowl permit better scooping than a pointed bowl. The plastic material which is used where the spoon rests between the fingers is gentler to touch than metal. Designed by Dean Minick.

humanized design which will not fail to have wide popular appeal. (In furniture design a promising beginning has already been made!)

One of the prerequisites for basic improvements in the somewhat confused situation in the field of design for use is a revision of attitudes towards preparation for it.

The illustrations in this article give an account of the thoroughly humanized and objective approach to design tasks which, as Professor Heythum believes, must by inner necessity lead to true improvements. He points out that of course not every design developed by his students offers perfect solutions, because even comparatively simple problems in the field of utilitarian design are quite complex and require a highly developed sense of discrimination in addition to long practical experiences which a young student cannot possibly have. But when during his school years he gains an understanding and knowledge of sound and intelligent principles, the foundation will be laid for the healthy growth of his faculties.

Professional work in the field of industrial design calls for a great deal of self-discipline because it requires an objective attitude. It is obvious therefore that training in scientific methods of investigation, and exercises which call for precision in thinking and for logic in presentation, must have preference over exercises which would encourage vagueness and subjectivity.

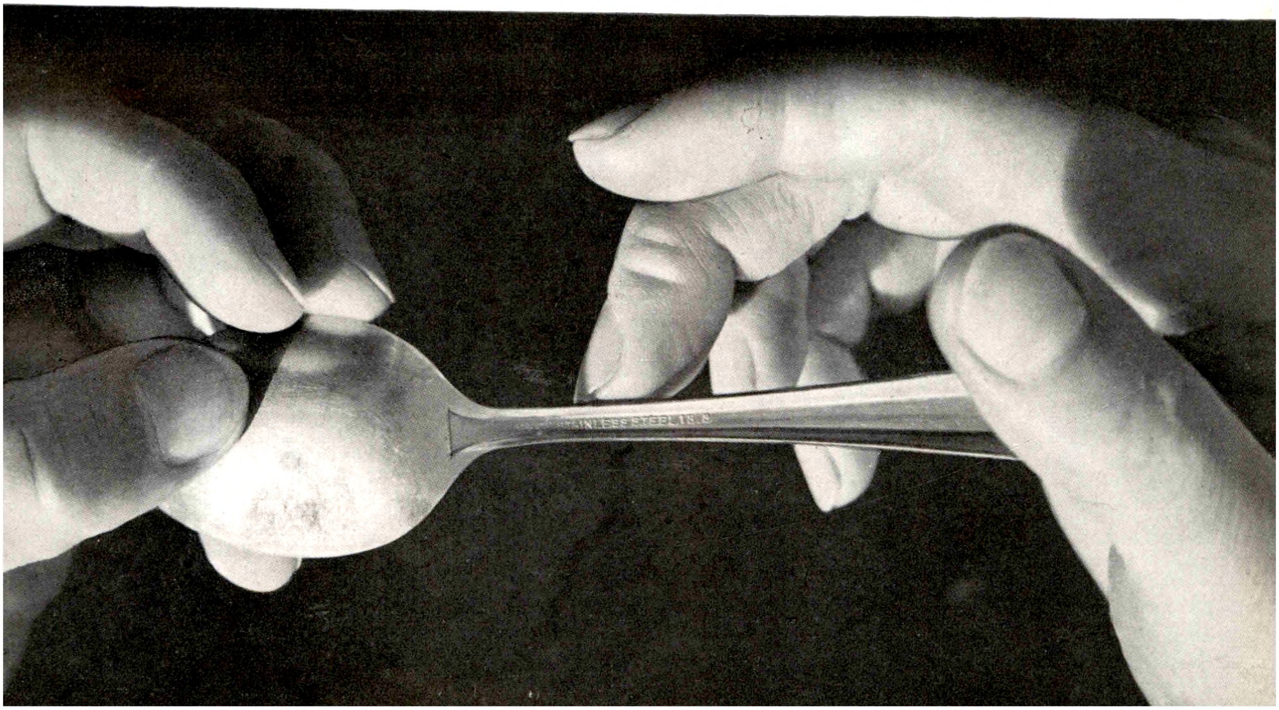
The planning and constructing of perspective models was introduced by Professor Heythum into the industrial design curriculum in 1940, when he worked out the first plan for graduate study in industrial design. The development of these models replaces the exercise in free form expression favoured in design schools for many years.

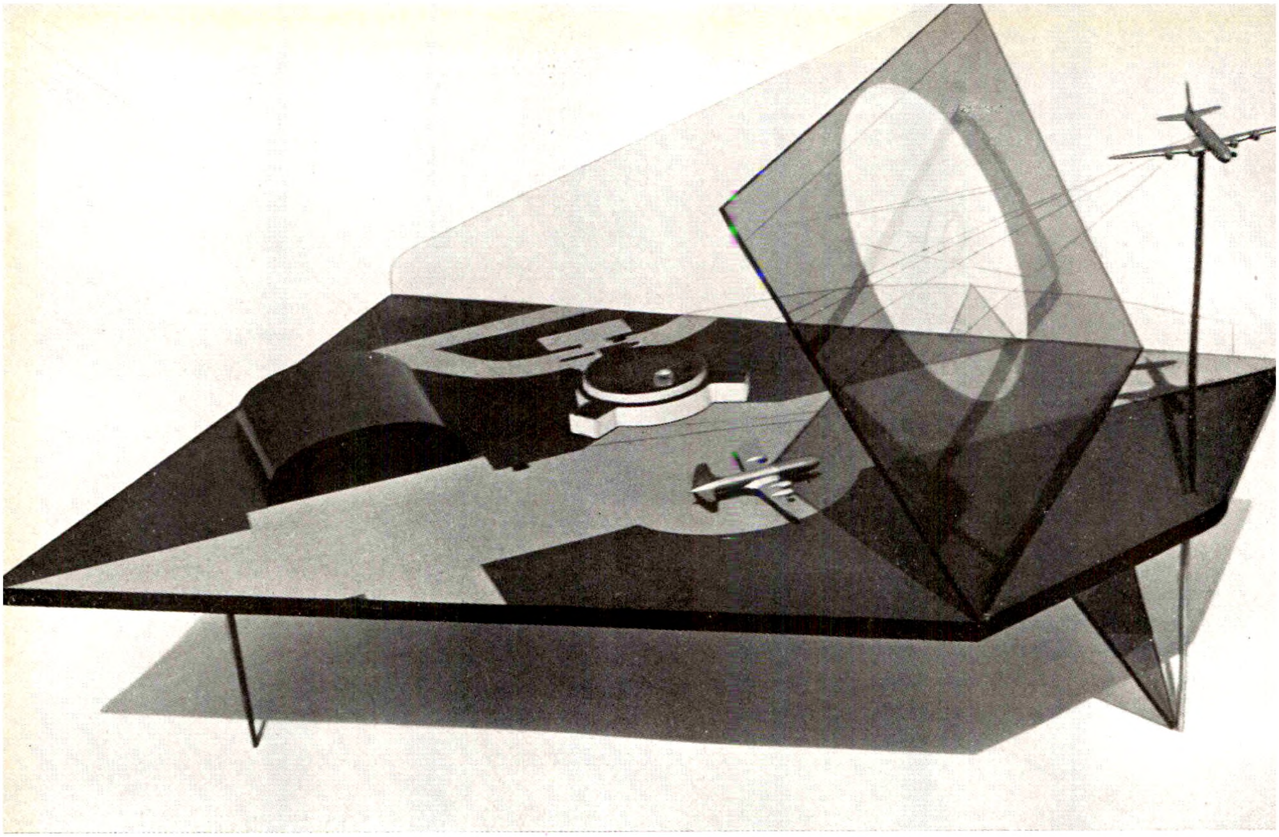
The play with abstract shapes, aiming at artful compositions, might be a harmless occupation for art students, or may provide relaxation for tired adults, but it is of doubtful value for students of utilitarian design because it leads easily to the arbitrary use of "abstract" forms in a field of design where all components of a design solution should have a clearly definable raison d'etre. The natural inclination to follow an easy way of approach to design tasks needs no encouragement, nor does it require "training" through exercises in systematic doodling.

Clear and precise thinking in terms of special relationships, and a thorough understanding of the principles of planning and of constructing are required for the development of a perspective model in which the geometrical solution of a perspective on paper is complemented by a corresponding construction in space.

Instead of illustrating three-dimensional problems only in the restricted two-dimensional plane of the drafting board, which requires the application of the projective methods of descriptive geometry, the construction of a perspective is demonstrated in precise models. By combining both media for the presentation of solutions of geometrical constructions, problems involved in perspective projection become more deeply engraved in the mind, and the basic principles of this aspect of descriptive geometry, which is so important for design work, is more thoroughly understood in its three-dimensional relationships.

Spoon of a dehumanized design. Attempts to adapt a good standard form of a spoon to a cheap and easy way of machine manufacture lead to degrading of form and result not only in loss of comfort and pleasure in the manipulation of the spoon, but make its handling actually painful because the hidden, sharp edges of the back of the handle cut into the user's fingers.





Perspective model demonstrating the construction of a perspective view of an airport as seen by the pilot from the landing aircraft. Model made by Donald Robertson

The necessity for a careful balance in the spacial composition—with regard to the desirability of maximum clarity in demonstrating the relationships between an object and its perspective picture, as well as with regard to the practical implications of the model-structure as such—acts as a disciplining element in this seemingly playful exercise.

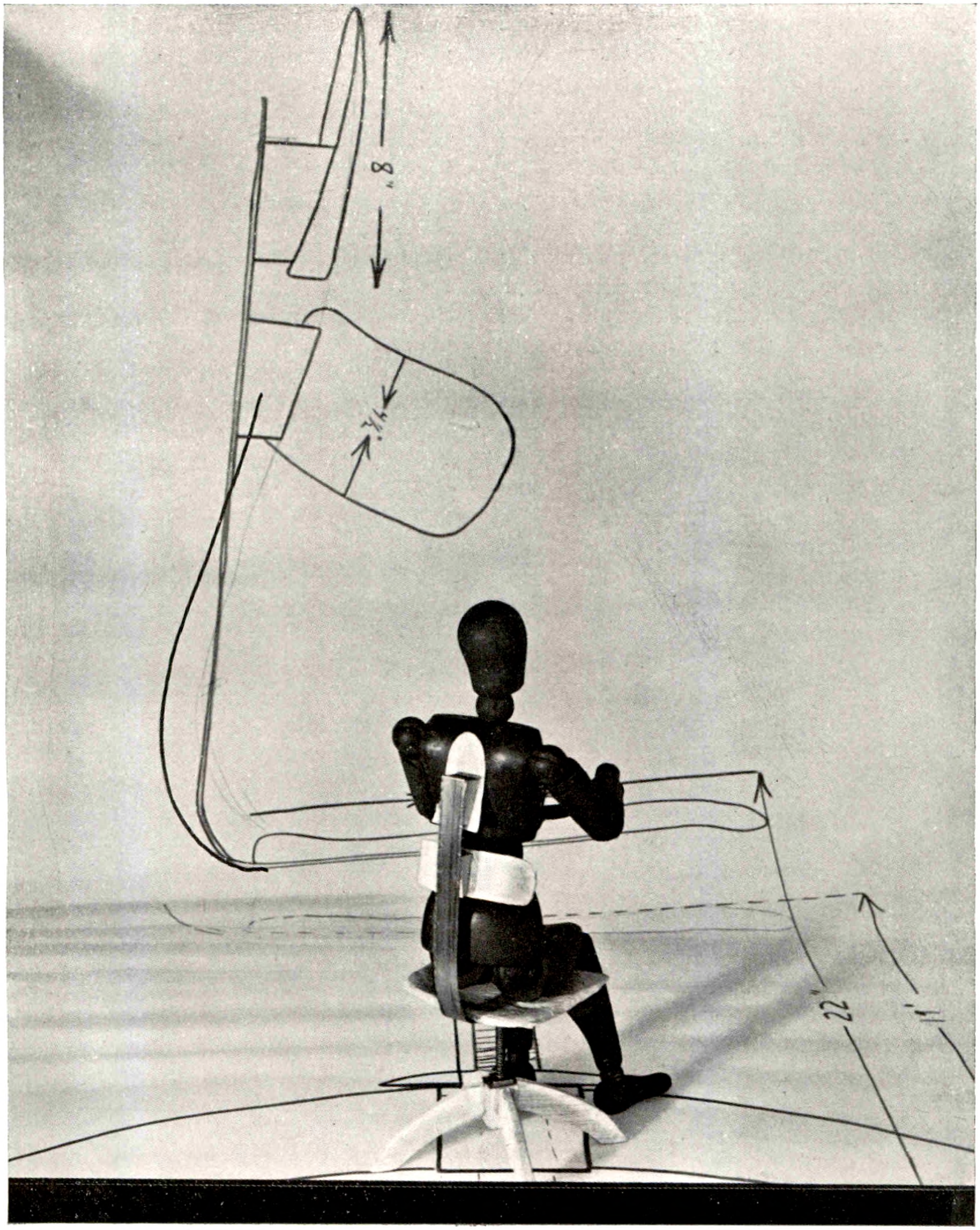
In a graphic presentation the spacing of drawings has to be composed on the two-dimensional plan of a paper of a certain size in a balanced layout which aims at maximum clarity and ease of comprehension. The same factors of balanced relationship require attention in the space composition of a perspective construction—only much more so.

Balance in space involves the solving of intricate relationships in the composition and construction of individual planes, in the relationships of each of these components to one another, and to the whole unit.

Work on the perspective models is an excellent training towards exactness in theory and practice. It provides for mind and hand useful preparation for precision in designing and shop work, precision of the kind in which often tolerances of a thousandth of an inch have to be achieved, as for example in the designing of dies.

Perspective models, for the perfection and clarity which they achieve in the special solution of an intricate problem, have a similarly intriguing appeal as have mathematical objects.

Study model of an adjustable chair to relieve strain and fatigue during prolonged typing. Dolores Lamanna, in her experimental chair model, suggests two back rests with curvatures which lend support at the points of greatest fatigue. The lower back rest supports the lower part of the rib cage of the typist, as sagging rib cage impedes breathing and brings on tiredness. The upper back rest provides support at the heights of the shoulder blades, which are greatly strained by continued sitting in an alert position.



Since the purpose of perspective model construction is to give a clear understanding of the principles of perspective while at the same time training the sense for precision and composition in design, mere playfulness is curbed during the development of the models, but it is given free reign in photographic studies of finished work. In these the play of light and shade adds unexpected relationships and effects.

In the photographs of the models, the partly accidental, partly consciously guided interplay of realistic and imaginative vision, produces results which in some respects have the appeal of works of art.

In modern civilization, professional specialization is apparently necessary in the interest of efficiency of performance. Yet in the course of preparation for specialization it is desirable to keep a broad approach open as long as possible. This preserves receptiveness for new possibilities, and readiness for an understanding of the wider relationships between the limited field of specific interest and the world in general of which it is only a small part.

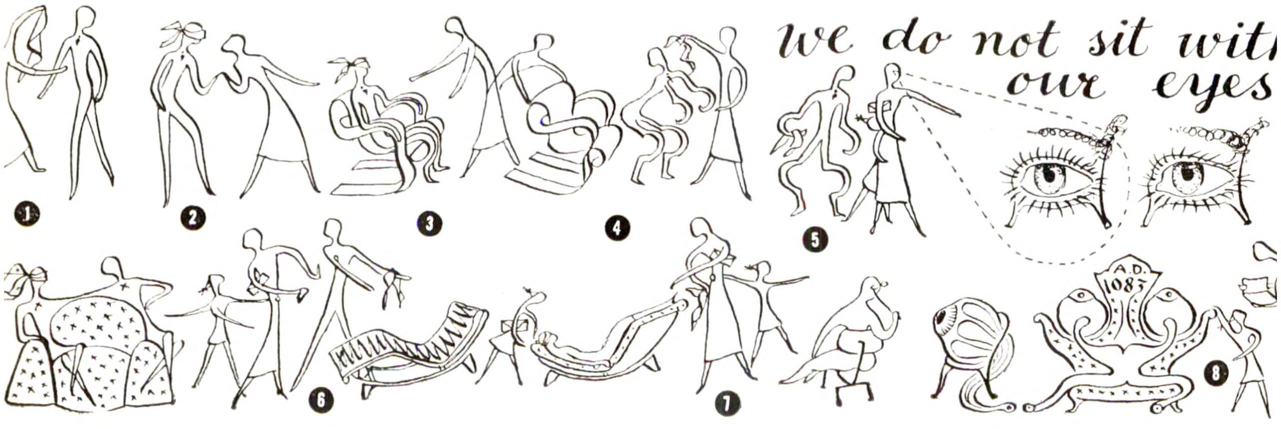
Investigations in fields actually, or seemingly remote from specific professional interest are useful not only because they broaden the basis of knowledge and widen the intellectual horizon, encouraging greater freedom of mind and unprejudiced thinking, but they frequently reveal unexpected possibilities of direct application of knowledge or insight acquired in foreign fields. An alligator, for example, may at first thought be a subject of little interest to a student of design, but at closer inspection his skeleton offers a useful lesson on principles of construction.

Design Analysis studies help to deepen and widen the experience of form, and provide fascinating insights into the intricate relationships and interdependencies between individual objects and surrounding circumstances.

Useful as subjects of study for the student of design are particularly some of the creations of Nature which for one reason or another arouse vivid human response, admiration, curiosity, fear or disgust ; or such as appeal through perfect structural fitness to circumstantial conditions. In studies aiming more specifically at a better understanding of the meaning and essence of fitness, certain man-made objects offer interesting analogies to creations of nature. This is particularly true in the case of objects which man developed and perfected over centuries, the tools, utensils and implements of everyday use which may be compared to nature's creations because of the almost organic growth of their forms.

Design Analysis studies are useful not only for students of design. They would, no doubt, be equally profitable for science and

A drawing by Professor Heythum illustrating the idea that appearance is not the only criterion of good chair design. A chair is intended for human beings to sit on. After all we do not sit with our eyes.

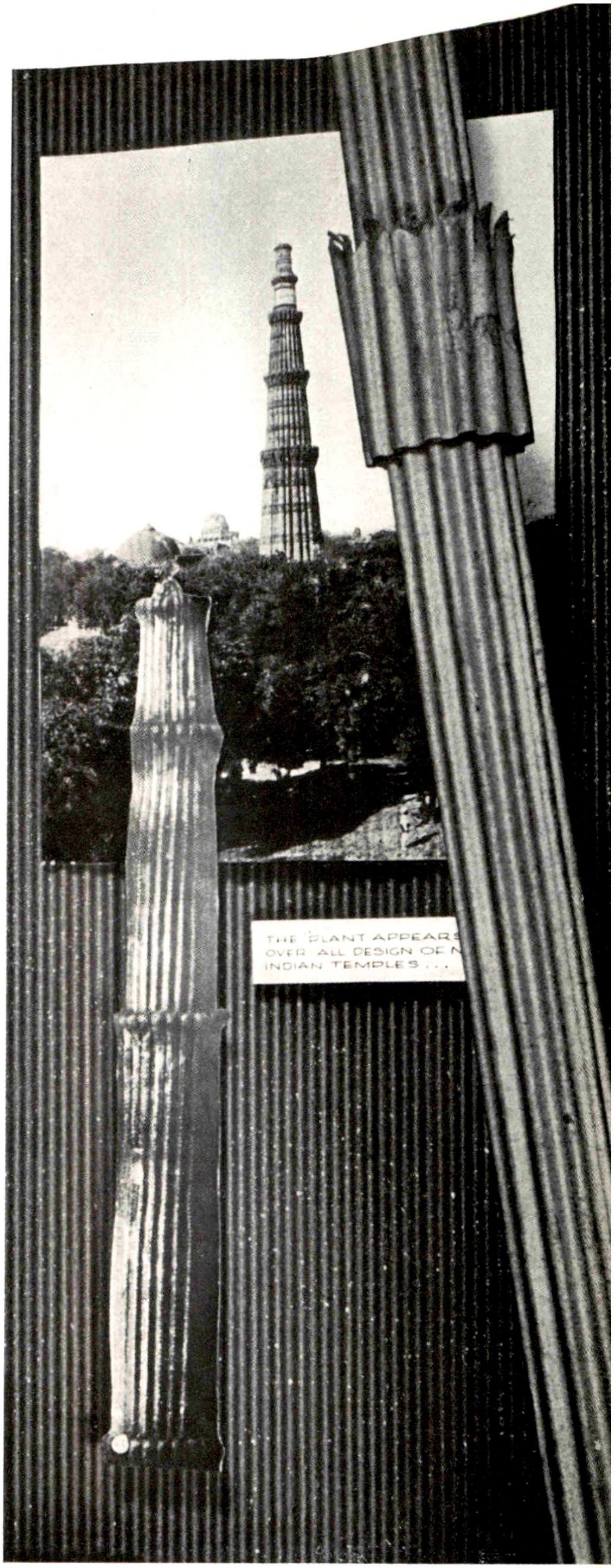


liberal arts students. They are indeed still only a tentatively and vaguely explored means of pleasurable learning.

Study groups of two or three investigators assure a greater degree of objectivity and bring together a greater wealth of information than can be expected from a single student. The ideal co-operative unit is one in which each student can contribute specific knowledge to the exploration and elucidation of a given theme. A combination of students whose interests are primarily scientific and theoretical, with others whose interests are practical, or aesthetic, produces better rounded conclusions than those reached by a one-sided team. Besides, the close co-operation, for once, of students with divergent study interests, constitutes a valuable experience for every member of the group, especially for those who tend to one-track mindedness and overspecialization. The most ideal group brings together members who differ not only in their professional objectives, but belong to different cultures and nationalities.

At a preliminary stage of investigations, scientific objectivity is encouraged in the assembling and recording of relevant data and facts in patient research and survey. Without aiming at scientific analysis, such procedure serves to give students a taste of scientific method as a valuable tool in objective investigation.

The width and depth of summaries or conclusions, and the form of their final presentation depend on the character and the volume of gathered research material, its evaluation and suggested implications, or analogies. In many cases montages, actual specimens and models supplement graphic presentation. Since the form of final displays of results develop organically from the material at



Detail of the display of the analysis of the horsetail (Equisetinae), developed by Victor Moran and Harold Nosow hand, they vary greatly with each theme, and even with the same theme, depending on the personalities of investigators.

For the student of design, the final phase of the planning and executing of the display-presentation of results offers an excellent opportunity to exercise his imaginative faculties.

The attitude of Professor Heythum to Industrial Design Education is expressed in his preference for the term Human Engineering, which has been applied to affairs of industrial management but serves in his opinion most adequately to describe what industrial design is when it is at its best. Already when he headed the experimental Industrial Design Section at California Institute of Technology (1941-45) he tried to impress upon his faculty and students that designing for mass-production must be interpreted above all as designing for human use. Therefore he introduced in the first year of professional education such subjects as Human Anatomy and Body Mechanics, Physiology of Vision, Psychology of Popular Tastes (Popular Aesthetics), Evolution of Useful Forms, and Analysis of Form in Nature, and Man's creations.

In laboratory design developments carried on in his department, emphasis is on an unprejudiced, organic and logical approach to design tasks.

Before a new design is developed, its requirements are first thoroughly analysed in terms of the human user or users. In case of the improvement of existing objects or facilities, the evolution of forms up to date is studied, their advantages and disadvantages are investigated and if possible tested. The search for possible improvement starts with the observation of conscious and unconscious reactions of users. Observation data are recorded in order of relative importance.

As a next step the possibilities of new materials and manufacturing methods are investigated. After the results of all practical and theoretical preliminary tests and studies have been translated into vivid diagrams, actual design work starts with experimental working models, whenever possible in full scale. Full scale working models undergo practical tests. Technical problems and refinement of form are approached after the main requirement of humanized proportion and function have been satisfactorily solved.

Since Industrial Design training must prepare students for a great variety of design tasks, Professor Heythum puts greater emphasis on an understanding of sound working principles, based on logic as well as imagination, on thorough training in precision in the planning, designing and the making of things.

He does not request that each task given in the course of study be carried through to the stage of a finely polished model which awakens the illusion of a finished object. He prefers to let students experience the stages of preliminary investigation and experimental working models in the greatest possible variety of design tastes. To test their ability in carrying a development through, from the beginning to the stage of an actually functioning object, a certain number of assignments are of the kind that can be carried out in full scale in the department's workshop.

While some incoming fresh men would like to start out with the modelling of auto-bodies and stratocruisers, the department boasts of no collection of streamlined automobiles and locomotives, but has a few actual spoons, pitchers, cups, control-knobs, clocks, radio and television sets, and an assortment of experimental working models of kitchen and bathroom equipment, automobile control panels, telephone sets, chairs, and in permanent use in the new Art Building, tables and chairs designed and manufactured in the department's worshop.

Ceramic sculpture produced by the students of the Cleveland Institute of Art

TRAINING OF INDUSTRIAL DESIGNERS

INDUSTRIAL design is a new field, a still growing and evolving field. It is served in part by a system of education which grew out of a similar field. The system of training for various careers in art has usually been the basis for the planning of industrial design courses. Although industrial design will always remain a profession involving art and a knowledge of æsthetics, the profession is in most practical ways quite different from the other art fields.

The vitality of industrial design owes more to the actual need in the world of business and manufacturing for a certain kind of advice and planning ability than it does to the more self-conscious tradition of design fostered and kept vital by magazines, museums, and art critics. It would be more in accord with current practice to treat industrial design as a brand new type of service to business than to think of it, as apparently many educators do, in terms of art applied to business. Industrial design is a three-part activity, and in its practice no one of its three aspects should be neglected. The industrial designer must be at the same time an artist, an engineer, and a merchandising expert. His training should equip him with some grasp of each of these fields and with the synthesis of the three which makes industrial design a legitimate field in itself.

Considering industrial design in its three aspects, let us take first the element usually most neglected, that of merchandising. The industrial designer must transcend the narrow concept of a merchandising expert or salesman. He must be a student of people, and of people's habits, desires, and hopes. This broad knowledge must be based on training in general psychology and in psychology applied to consumer and merchandising problems. This training should be followed by courses on merchandising sufficiently detailed to enable him to understand the point of view of department store, chain store, and mail order buyers. This means acquiring a grasp of the accepted principles of merchandising, methods of research into market trends, and effective demand.

He should also have a general understanding of economics and some specialized study of typical consumer industries and typical service industries. Either as separate courses or included in one of the above, he should have a survey of advertising techniques and contemporary practice. His business training should touch on business law and patent and copyright law. He must have a knowledge of art on a popular level so that he can deal with trends in style and fashion and can understand comparative markets. Beyond this he must gain some familiarity with related fields such as commercial art and public relations.

The extent of the industrial designer's necessary grasp of engineering fields is difficult to define. The industrial designer is not in competition with the engineer. On the other hand, he deals continually with engineers and must be prepared to understand them on their own ground. Further than that, he is required to "think creatively" in technical situations. This means that he must be alert to see the functional and æsthetic possibilities in every kind of manufacturing process and material. He can scarcely do this without some understanding of their technical basis.

To a designer of glass, the possibilities, as well as limitations of glass moulding and processing machinery must be as familiar as the possibilities of paint, pigments, canvas, and brushes are to the painter. The designer who is responsible for the appearance of a vacuum cleaner or a kitchen mixer must understand the stamping, moulding and forming processes available to him as thoroughly as the sculptor understands the nature of clay and stone.

Thus, his training should include elementary algebra and elementary trigonometry. It should include at least a basic course in physics, in chemistry, and the properties of metals. A course in descriptive geometry should have parallel training in mechanical drawing and should lead to an elementary course in mechanics and mechanical design.

But the most important part of the designer's training in engineering should be a study in detail of the various manufacturing processes and materials. This should be related to actual practice wherever possible, both in the student's laboratory design experience and in visits to factories in operation. Most designers believe that this element in the training would require a minimum of two years of study.

As part of the underlying technical equipment which every designer will use throughout his career, the student should have at least two years of drafting. These should cover mechanical, and isometric and perspective drawing.

Preparation for an industrial design career should also include training in methods of research into materials and processes and

The Museum of Modern Art organises the Children's Holiday Fair every year during the month of December as part of its educational programme

The ceramic studio of the Cranbrook Academy of Art. Two large workrooms equipped with twentythree potter's wheels provide unusual freedom and opportunity for work.

ways of maintaining contact with current progress. No engineer who devotes his full time to a field such as plastics manages to maintain complete familiarity with all its branches and all its technical facilities. However, a knowledge of how to find out is practical and is most important for the industrial designer.

The third large field in which the industrial designer must be trained is, of course, that of design. Up to a certain point, training in design can be parallel to that of the architect or the specialist in any one of the fine arts. Here it is of paramount importance that the student should acquire a solid background of both history and theory. The student should have a thorough grounding in aesthetics and the various philosophical theories of beauty. He should be familiar with the major historical styles and their relation to contemporary culture. The study of the classic styles of the past, both in architecture and in furniture and decoration, should be related to the theoretical analysis of forms and the visual aspect of manufactured things covered in a basic design course or in a design laboratory course.

The art training should also include progressive training in freehand drawing and in the various presentation techniques; air brush, pastel, etc. A parallel course should cover freehand and tinplate modelling and should include all the three dimensional presentation techniques. Modelling and sculpture should also be related closely to the theoretical study of form. A basic purpose is to train the student to work and think in three dimensions. The student should be given a knowledge of colour both from the theoretical and the psychological point of view. He should be familiar with at least one of the colour systems, with some introduction to the manufacturing and technological problems involved.

All his training should be planned to overcome the tendency, now apparent in design training, to regard industrial design as design applied to industrial problems. Even many persons who are most outspoken in condemning the old applied-art attitude seem to lack full appreciation of the difference between industrial design as a profession serving manufacturers, and industrial art, the application of aesthetic standards and principles to manufacturing problems. Every industrial designer must be an expert in industrial art, but he can scarcely claim the title "industrial designer" unless he transcends the industrial art attitude.

Curriculum planners should realize that the division of industrial design into the artistic, engineering, and merchandising aspects is purely arbitrary and is suggested only to make clear the nature of the field. Professional training for industrial designers should emphasize the actual unity of the field, and each of the above elements should be planned in relation to the rest of the course in order to give the student a feeling for the synthesis that takes place in practice. At least two years should be devoted to a synthesizing study of industrial design in operation.

Every possible effort should be made to relate this study to contemporary practice. The laboratory and project method should be used as fully as possible. The student should begin working on actual projects as early in the course as can be arranged. These should be then planned so as to give the student a close approximation of practical experience ; that is, in addition to carrying through the design and engineering stages, the student should be given experience in presentation of his work and in meeting the criticisms which arise from marketing and advertising points of view. In this part of the course it is essential that the co-operation of outside groups be secured. Every school should cultivate an active relationship with manufacturing establishments and with practising designers.

Most important of all, preparation for a career in industrial design must include synthesizing study and experience which will acquaint the student with the full scope and importance of his work. He must be imbued with the kind of enthusiasm for a new field which characterizes the pioneer industrial designers. He must be given a sense of the importance of industrial design in our whole industrial system, and its role in maintaining our standard of living.

The following analysis shows how the Society of Industrial Designers Education Committee believes that a curriculum should be related to the underlying theoretical structure. Our arbitrary division into merchandising, engineering, and art (or pure design) is based on the way the profession operates. This profession combines certain aspects of science with certain aspects of art and operates within the framework of commerce. Each of these elements must be presented to the student from several points of view. For example, the prospective industrial designer must be given a knowledge of history, theory, and application as applied to each of the fields he studies. This can be shown most clearly in outline form. The following treatment, we believe, will serve as a logical structure around which a curriculum may be built.

I. Science: 1. History; 2. Theory: *a*) Logic, *b*) Mathematics, *c*) Physics, *d*) Chemistry. 3. Application: *a*) Analysis (application of logic to broad solution of a problem) ; *b*) Research (application of mathematics to the analysis of evidence according to laws of probability) ; *c*) Engineering (application of mathematics, chemistry and physics to practical product development).

Workshop and testing laboratory of the School of Industrial Design at Syracuse University. Large drawing rooms are next to the shop, with an adjoining exhibition room, students' lounge, library with administration office and individual studios for instructors.

1. Mechanical ; 2. Electrical ; 3. Chemical: *d*) Materials (application of physics and chemistry to properties of materials).

II. Art and design: 1. History ; 2. Theory (Principles of line, form, colour, and texture, two-dimensional and three-dimensional) ; 3. Application (Freehand drawing, modelling, colour practice, etc.).

III. Commerce: 1. Commerce and Industry—History ; 2. Business Organization and Management—Theory: *a*) Marketing; *b*) Distribution ; *c*) Merchandising ; *d*) Advertising ; *e*) Public Relations.

The breakdown of the three elements, science, art, and commerce, into history, theory, and application obviously cannot be absolutely literal. Some of the headings in the above outline will be covered by a single course. Other headings will need several courses extending over two or three years.

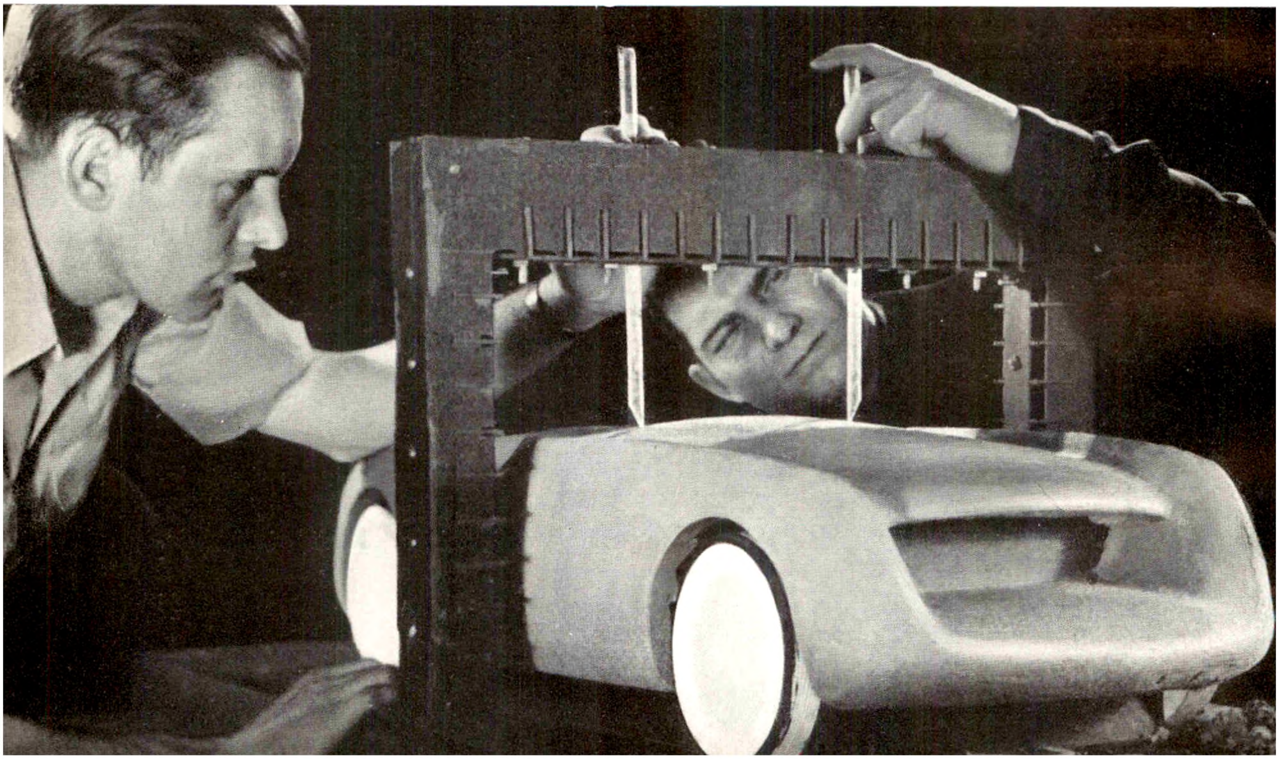
Each year's study may be divided into four classifications in accordance with our outline, substituting method and practice for the single heading "application." In general, classes might be conducted as follows:

1. History: Lectures and quiz periods
2. Theory: Lectures and class work
3. Method: Class work
4. Practice: Laboratory, shop and studio

The essential fusing of all these elements into a single professional discipline must be accomplished by relationships between the elements. It is this kind of planning which will make this course superior to the training now at least theoretically available in most large universities. Most of the elements of an industrial design course are offered more or less complete in the various schools or departments of the major universities. A student attending a university which has a School of Architecture or Fine Arts, a School of Engineering and a School of Business could conceivably select existing courses in such a way as to meet all the suggested requirements in the above discussion and outline, except the major requirement of a synthesizing element. This element or force in the educational experience offered a student should be supplied in part by material within each course he takes and in part by reserving at least some of his time and energy for courses in the humanities.

A general cultural background is an essential part of all professional education. Even though each profession is perhaps prone to insist that it has a special need for cultural material, the industrial designer may take this claim with more logic than other professions. His work is related to every aspect and facet of our industrial civilization and has a crucial effect on standards of living, standards of taste, and aesthetic culture. The problem of integrating cultural courses into strictly technical professional training is one that can only be worked out in co-operation with professional educators. (Courtesy: Society of Industrial Designers, Inc. U.S.A.).

Industrial design graduates of the Cleveland Institute of Art handling an automobile model. A considerable part of the programme involves the technical skills of air brush rendering, drafting and the making of scale models as well as field trips to industrial plants which produce what these men design.



NEWS & VIEWS

Indian Design Convention

There is a growing realisation in India today of the urgent need to study the problems of commercial and industrial design. There is a greater awareness among industrialists, artists and the public of the value of good packaging and presentation, imaginative advertising and display and of artistic design for Indian products. There is also a growing emphasis on Indian appeal in commercial design and wherever possible in industrial design as well.

From its very inception, the Indian Institute of Art in Industry has devoted itself to the task of developing this taste for artistic goods and Indian design. In furtherance of this principal aim, the Institute has now decided to organise an Indian Design Convention, from 6th to 8th January, 1954.

The main objects of this Convention are to discuss the problems of Commercial and Industrial Design, formulate a Design Policy for India and lay the foundations for training in Industrial Design in India.

The Convention, the first of its kind in India, will provide a unique opportunity for industrialists, artists, designers and the public to meet together and exchange opinions on a subject of vital importance for the development of our national industry and national economy.

Leading industrial and advertising concerns have already expressed their desire to participate in the Convention.

Apart from discussing the design problems of different industries the delegates will be taken round various workshops in and around Calcutta.

Congress of Industrial Aesthetics

The International Congress of Industrial Aesthetics was held in Paris from September 14 to 18, under the presidentship of Mr. G. Combet. The formal opening on the 14th was followed by a talk on Aesthetics and Economy by the President.

The Congress then divided itself into three sections and received reports and debated them throughout the next two days. Section I was devoted to the theoretical and social aspects of Industrial Design. Mr. and Mrs. Antonin Heythum, from the U.S.A., presided over the discussions, which covered such subjects as the theory and social aspects of Industrial Design, training and exchange of information and the formation of an International Federation of Industrial Design Associations.

Section II, presided over by M. Jean Fayeton of France, dealt with the problems of design in the power, transport and building industries. Interestingly enough all the main speakers in this section belonged to France.

Section III dealt with machinery and small mechanical equipment, conditioning and packing, and printing. Mr. John Ensor of Canada presided. Mr. R. K. Sirkar, Advertising Manager, Dunlop, representing India as a delegate of the Indian Institute of Art in Industry, participated in the discussions in this section and delivered an address on Graphic Art in India. The address and the album of selected specimens of Indian graphic art roused a great deal of interest.

The last two days of the Congress were devoted entirely to visits to various industrial concerns in and around Paris.

Mr. Sirkar was later presented to the President of the Paris Municipality, who awarded him, along with a few other delegates to the Congress, a bronze medal and a certificate.

The Congress was indeed a great success. It was attended by delegates from all parts of the world. Apart from India, Japan was the only other Asian country represented at the Congress.

Dy. Finance Minister's Visit

Mr. Arun Chandra Guha, Deputy Finance Minister, Government of India, paid a visit to the Indian Institute of Art in Industry on Saturday, 31st October. He was received by the Director, and members of the Executive Committee. Mr. Guha spent over an hour inspecting the Art-in-Industry Museum, the Library and getting himself acquainted with the other activities of the Institute. He expressed satisfaction with the achievements recorded so far and wished the Institute all success.

EXHIBITION NOTES

Silpa-Sree

The annual exhibition of arts and crafts of Silpa-Sree was held at 10 Chowringhee Terrace from August 23 to 31. The products on display were mainly influenced by the traditional embroideries of Gujarat and Kathiawar. The wide range of exhibits included blouses, sarees, scarves, aprons, lunch and dinner table mats, albums, etc. The popularity of the exhibition once again testified to the growing recognition of the urge for the application of traditional designs to modern needs.

Abanindranath

As a part of the birthday celebrations of Abanindranath Tagore, the Government College of Art and Craft, Calcutta, organised an exhibition of paintings, sketches and publications of the great artist, during the first week of September. Most of the exhibits were reproductions. They included such well-known paintings as Kacha and Devajani, Birth of Krishna and the End of a Journey. There were also a few of his masterpieces in original, including the famous painting of a meeting between Rabindranath, Gandhi and Andrews. The most interesting among the exhibits were a few original sketches, mainly in post-card size, of landscapes, Buddhist shrines and sea-views.

Arts and Crafts

The 11th Annual Exhibition of Fine Arts and Crafts, organised by the Calcutta University Institute, was held in its Library Hall, during the first week of September. There were 492 items on exhibit, including water-colours, pen and ink sketches, woodcuts, etchings, photographs and oil paintings. The exhibition was confined to students and members of the Institute. The graphic arts section was an indication of the keen interest taken by student artists today in woodcuts and etching. Most of the exhibits here were from the students of the Government College of Art and Craft. The most attractive section of the exhibition was that representing the work of school children, whose ages ranged from ten to fifteen.

International Contemporary Art

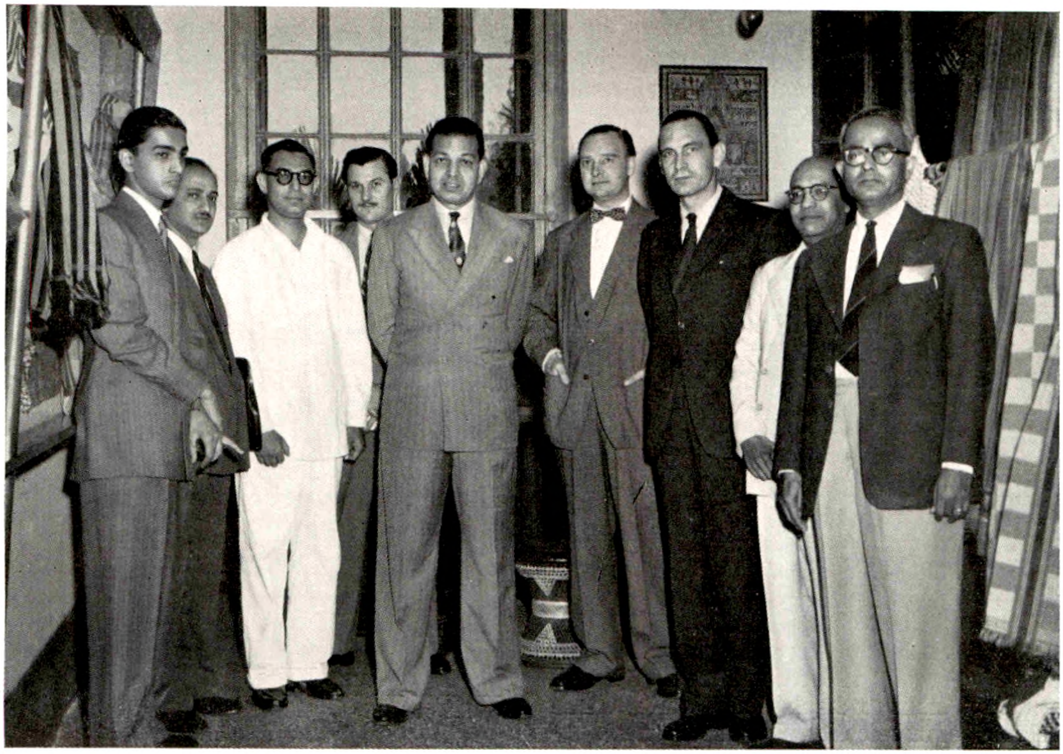
The Second International Contemporary Art Exhibition, organised by the All-India Fine Arts and Crafts Society, came to Calcutta, after a successful season in Delhi, early in September. The exhibition remained in the city for over two months.

This is the first time that an art exhibition of such huge dimensions was held in Calcutta. Twentynine different countries had contributed the most representative paintings of their best contemporary artists. Original paintings in different media, including water-colour, gouache, crayon, oil-colour, pastel, lino-cut, etching, dry-point, lithograph, wood-cut, makimono or scroll and silk-screen, by leading contemporary artists of the world were on view.

The variety of expression and technique was both thought-provoking and delightful. The Japanese collection was a balance between their traditional style and modern idioms of art. France was represented by Picasso's cubism, line drawing of Matisse and surrealistic styles. The paintings of the U.S.A. included representatives of both the academic and the modernistic trends. The Canadian exhibits were in the academic style, while the United Kingdom had sent works in purely abstract style.

The Chinese paintings on exhibit maintained their traditional mode of expression. The Czechoslovak and Austrian paintings attracted attention for their representational character. Many interesting works had come from some of the small countries as well.

The graphic arts section was the most interesting, testifying to the revival of coloured lithography and the wide popularity of dry-point, etching and woodcuts in Europe today. Five of the participating nations were represented mainly by graphic art.



Mr. H. V. R. Iengar's (centre) visit to the Art in Industry Museum & Library

A general survey of the exhibition gave one a fairly representative idea of the achievements and prevailing trends in international contemporary art. Expressionism seemed to be a strong trait in most of the significant paintings from the West. Abstract painting was another leading trend represented at the exhibition.

The huge dimensions of the exhibition raised many problems of proper display. The Calcutta University Institute Hall cannot certainly be considered a suitable place for such exhibitions. It is indeed a pity that Calcutta cannot as yet boast of an Art Gallery which can do justice to such art exhibitions.

West Bengal Silk

The West Bengal Silk Exhibition, held at the West Bengal Government Industrial Museum from October 7 to 14, was a comprehensive display of the silk and sericulture industry of the State. Many modern printed silk fabrics with attractive designs, produced by the Directorate of Industries, were on display. With the help of photographs, looms and cocoons, an attempt was made to tell the story of silk manufacture through all its stages.

Also on display were a few rare specimens of silk fabrics, including a 19th-century Baluchar by the master-weaver Dubraj.

Commerce & Industry Secretary's Visit

Mr. H. V. R. Iengar, I.C.S., Secretary, Ministry of Commerce and Industry, Government of India, paid a visit to the Indian Institute of Art in Industry on Friday, December 18, 1953. He was received by the Director and members of the Institute: from left: Mr. T. N. Ghose (Kodak Ltd.), Mr. Dinesh Dutt (Burmah-Shell), Ajit Mookerjee (Director), Mr. H. V. R. Iengar, I.C.S., Mr. E. Kenneth Day (Representing Bengal Chamber), Mr. H. K. S. Lindsay (Metal Box), Mr. C. R. Natesan (Iron & Steel Controller) and Mr. Sen.

Sudha Mookerjee

An exhibition of paintings by Sudha Mookerjee was held at Artistry House during November 23 and 29. In this, her first exhibition, there were about 40 paintings in tempera. The predominant colours used were harital, sindur, kajal and khori.

Posts and Telegraphs

The Posts and Telegraphs centenary exhibition was declared open by President Rajendra Prasad in Delhi on November 1, on the hockey ground alongside the Central Telegraph Office Buildings.

As one entered the Exhibition site one found the walls on the right covered with murals done by artists of the Fine Arts and Crafts Society depicting the development of communications from the earliest to the modern times.

The Posts and Telegraphs Departments' exhibits were divided in seven sections—Workshop, Trunk, Telephone, Carrier, Wireless, Telegraph and Lines and Cables. The models had been made as realistic as possible. Many industrial firms had set up attractive stalls to display their wares, which helped communications in this country.

Design Competitions

Design Competitions seem to have become a popular feature in this country. KLM/Royal Dutch Airlines recently organised an all-India competition for a new year greeting card design. The best entry, by Miss Archana Sen of Calcutta, won a cash prize of Rs. 500.

The Delhi Cloth and General Mills Ltd. have organised a Textile Design Competition to stimulate interest in textile designing, by encouraging artists, art students and textile designers to produce designs and patterns suitable for use in the textile industry. An exhibition of these textile designs will be held in Delhi during the last week of January, 1954.

The Directorate of Cottage Industries, Uttar Pradesh have also organised a textile design competition.

The Swadeshi League of Bombay have sponsored a competition for designs for posters, stamps and symbols, to popularise the cause of "Swadeshi". The Commercial Artists Guild, Bombay, have called for entries to their Annual Exhibition to be held during March, 1954.

Philips Convention

The first All-India Radio Convention of Philips Radio Dealers was held at the Convention Hall, Grand Hotel, Calcutta on November 16 and 17. An exhibition was arranged in connection with the Convention, showing the "Growth of Philips Radio in India." The latest developments were explained with the help of advertisement films.

The most attractive section of the exhibition was the Magic Garden, where the effective use of violet lights had transformed an ordinary place into a veritable wonderland.

In considering the preview of models for the next year, one question naturally arises It is the question of the design of radio sets. With the growing accent on Indian appeal, especially in interior decorations in Indian homes, the present and forthcoming designs of radio sets seem rather out of place. A slight alteration of their designs, based on Indian traditions, would certainly make them more suitable for Indian drawing rooms. This will improve their saleability as well. It is hoped that Philips will show the way in this direction.

Modern Publicity 1953-54 : Edited by Frank Mercer ; published by The Studio Publications, London and New York.

The twentythird issue of Art and Industry's international annual of advertising art once again presents to the world the best specimens of modern advertising of the year. Even a cursory glance through its pages reveals the great achievements that have been recorded during the last year. Advertising art has become more lively, enthusiastic and imaginative. At the same time there is a greater emphasis on a direct and realistic approach to the people.

The special section on press advertising for sponsored radio promotion, presenting specimens of advertising materials issued by the Columbia Broadcasting System, will be of special interest to those who employ this medium in our country.

The publication of a larger number of specimens than ever before, without increasing the number of pages, has meant a bigger portion of relatively small-scale reproductions. This has been responsible for some loss of quality. At the same time most of the specimens stand up to the test of good advertising, despite the reduction.

Among the posters, the Swiss, Danish, Swedish, Polish, Austrian and Finnish examples reveal a high standard of design and printing. British posters suffer in comparison. British press advertisements, however, still top the list. The scraper-board technique is being effectively used and there is a closer attention to good illustration and typographical display. The Manchester Guardian series is an excellent example of pure typographical display. It should serve as a source of inspiration to our smaller advertisers.

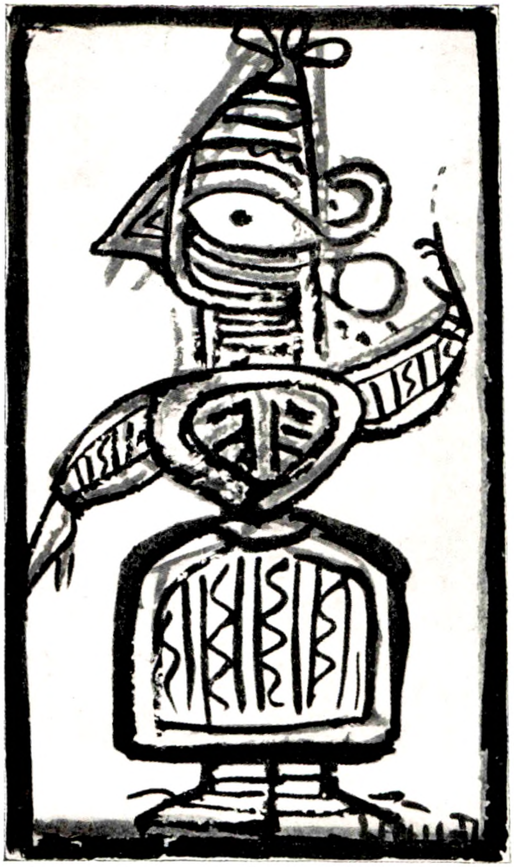
There are a few fine specimens of imaginative presentation of company accounts. One of the best is that of the de Havilland World Enterprise. The growing use of the silk-screen process, especially for short-runs, is evident from a large number of show-cards produced by this method.

Packaging design has begun to register a marked change. More simplicity and clarity is the order of the day. Though Germany still retains pride of place in labels, Japan is becoming a keen competitor with her attractive trade marks. She is, however, losing her national characteristics, in trying to reach out to a wider Western market.

India is represented by two specimens each of press advertising and direct mail. The press advertising specimens are by ICI and Jugantar and the direct mail by Dunlop and Burmah-Shell. It is indeed a matter of pride that all the four are members of the Indian Institute of Art in Industry. The Editor in his introduction is "glad to note that India remains Indian in the specimens we include".

Jamini Roy: Published by Dhoomi Mal Dharam Das, New Delhi. Price: Rs. 15/-.

Jamini Roy is a welcome addition to the series of portfolios of reproductions of paintings by modern Indian artists, being published by Dhoomi Mal Dharam Das of New Delhi. The paintings and sketches reproduced here cover a wide period of the great artist's work. It must be admitted, however, that they do not seem to be fully representative of the artist. Those who have long admired Jamini Roy, with all the strength and limitations of his purely pictorial appeal, closely related to the great traditions of the village artists of India, will be somewhat disappointed. At the same time the selection will certainly serve as a fairly good introduction to the art of Jamini Roy.



Dancing girl—Jamini Roy

Here one finds all the chief characteristics of his art—the plastic realism and the earthy colours of tempera. His strong lines, taut with power, are well represented by the Cow and the line drawings. His flowing rhythm and sense of poise, expressing a monumental lyricism, are to be found at their best in the two Vaishnavas and the Dancing Girl. The Mary and Christ expresses a fresh tenderness and an intense homeliness, so characteristic of his Christ series.

In all the paintings reproduced in the portfolio one feels the power of the artist's effective elimination of all but the essentials of form and content, laid out in compact colours. The short introduction by Bishnu De adds to the value of the publication.

It's an Art

Rajput painting is imbued with a lyrical quality rare in Indian Art. That is why it so deeply stirs the emotions and brings such pleasure to the mind. Only a talented few are privileged to give their artistic gifts to the world—but there are commonplace things which can be done in an artistic and graceful manner. Making the perfect cup of tea is an art, and only such a cup of tea can give perfect pleasure to all who drink it. You should be proud to have acquired this art and to have passed it on to your daughter.

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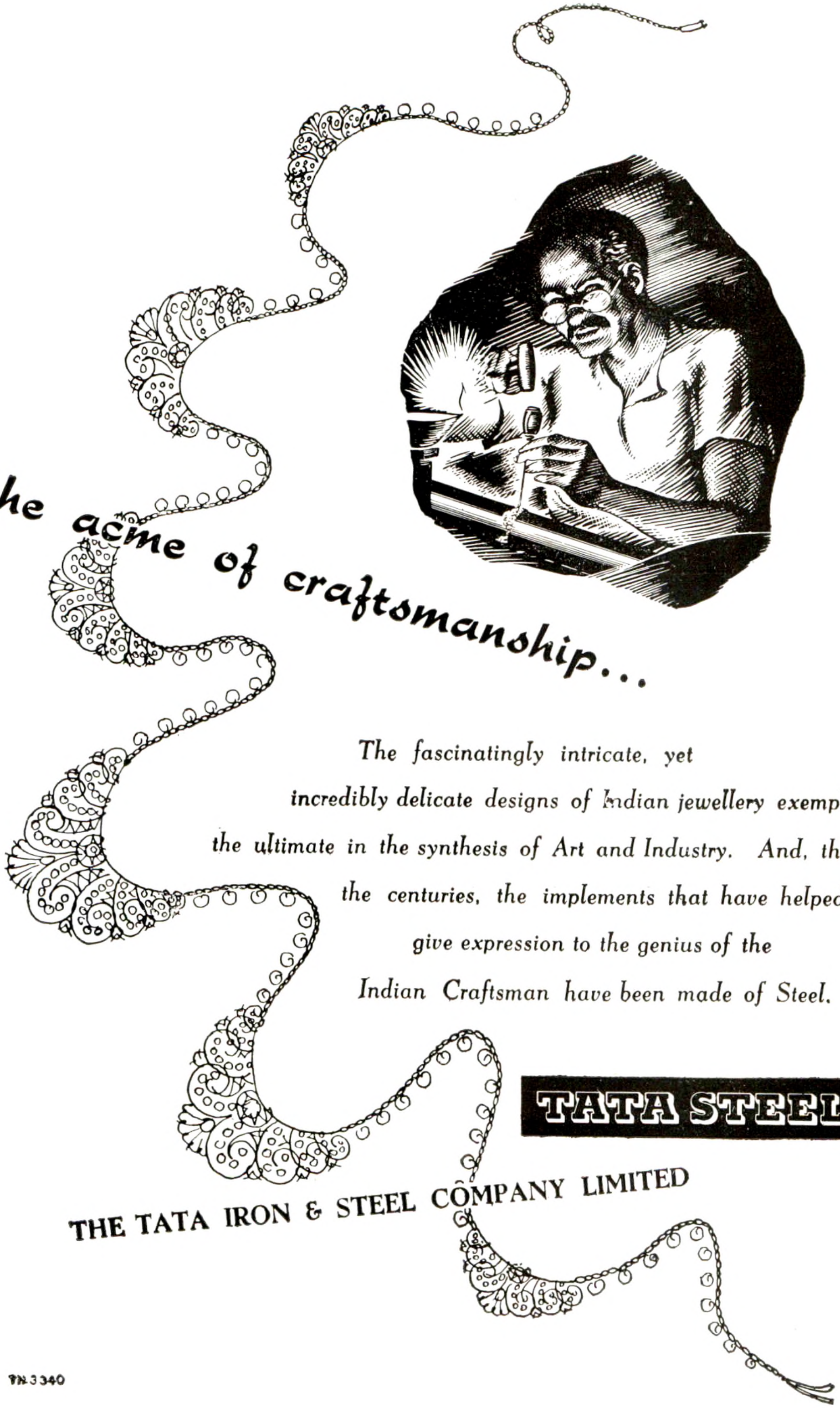

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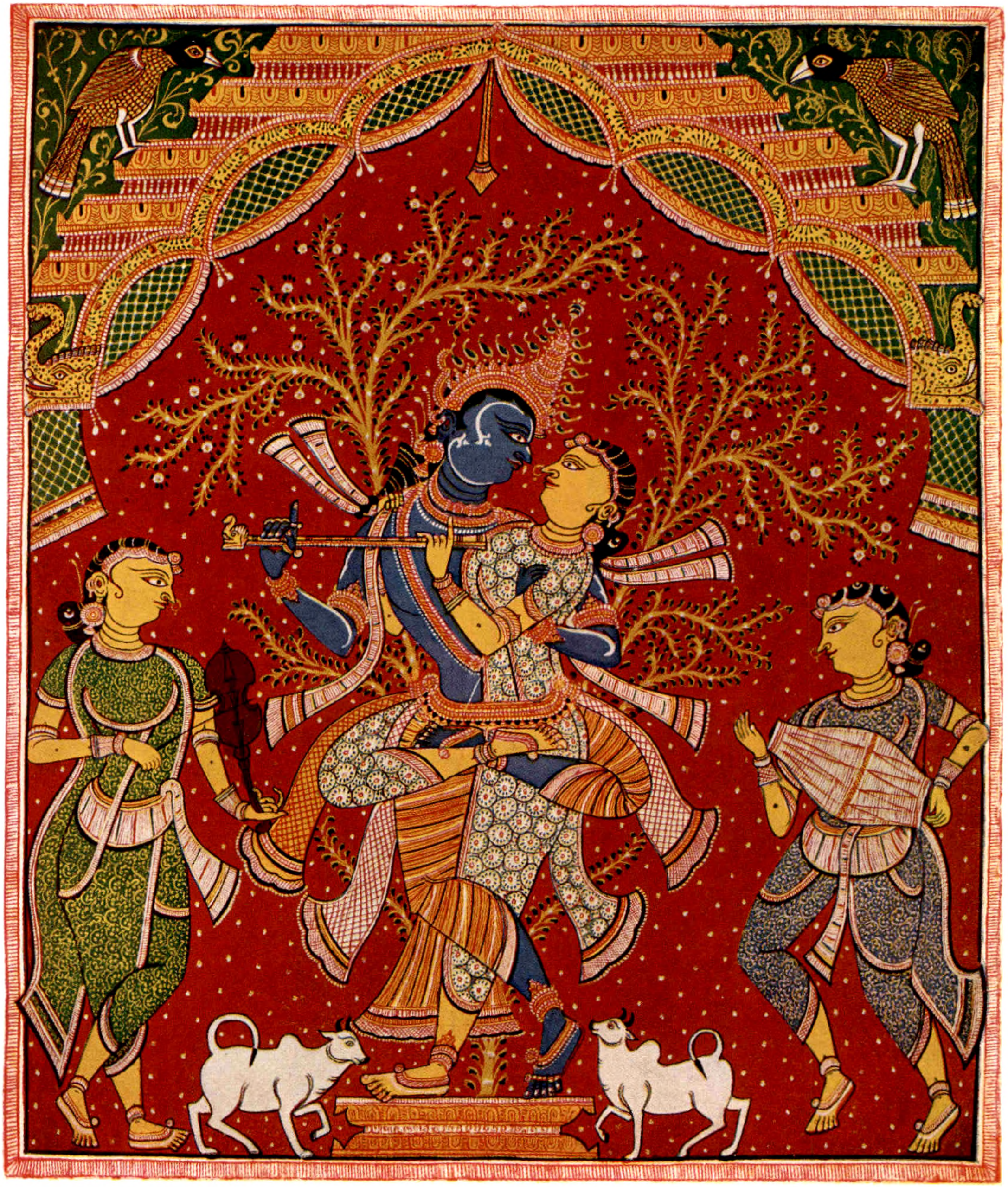

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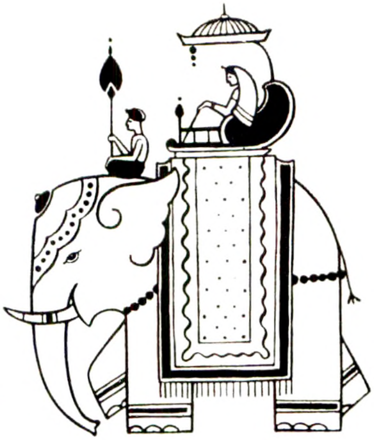

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Artist: Kamala Ranjan Thakur

This design, used for Bengali New Year's greetings, issued by Burmah-Shell, is a typical exmaple of how Indian Art could be applied to Advertising.

BURMAH-SHELL . . .

IN INDIA'S LIFE AND PART OF IT

garba dancers of gujrat

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Ahmedabad, a city worth a visit in its own right, is an excellent starting-place for a tour of Gujrat. The city, 306 miles by road from Bombay, offers all facilities a visiting motorist may require. Roads radiate from here to Baroda, Lunwada and other important towns of the region. Ready access to the numerous places of interest in Gujrat is assured by the safety and comfort of road travel made possible by J. B. Dunlop's invention of the pneumatic tyre.

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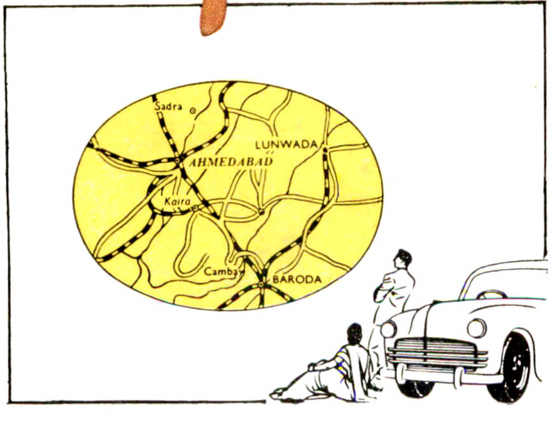

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Art in Industry

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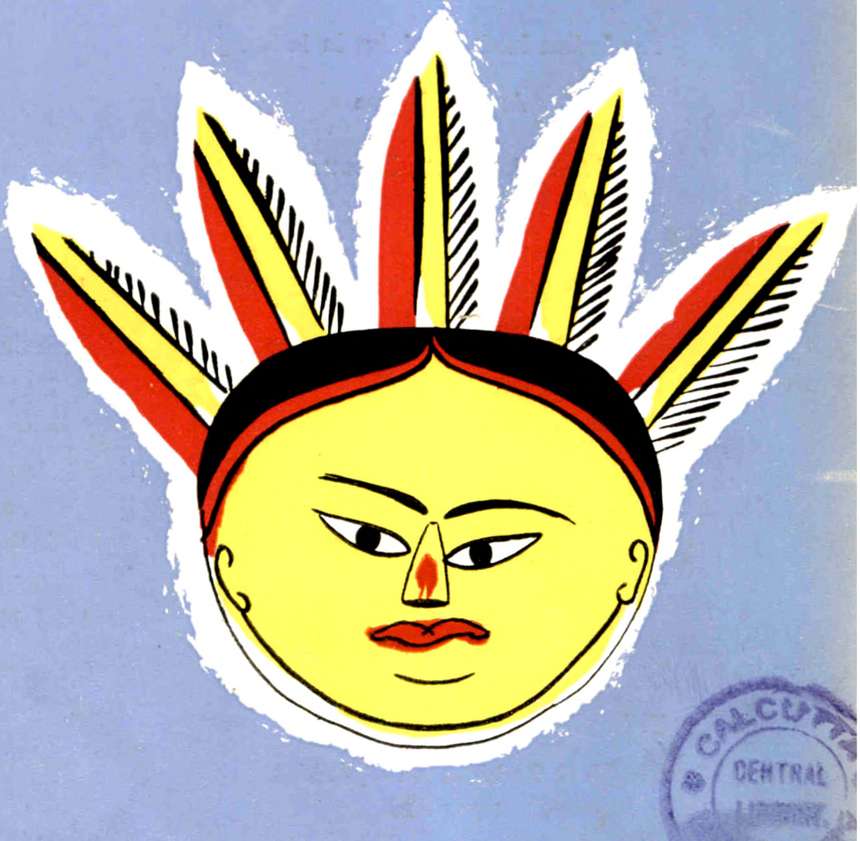

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Number

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RESOLUTIONS

CENTRAL LIBRARY
UNIVERSITY

INDIAN DESIGN CONVENTION

1. This Convention is of the opinion that whilst adapting modern design trends to India's needs, steps should be taken to integrate India's rich cultural heritage with the country's developing industrial design tradition.

2. This Convention recommends that suitable facilities for imparting training in industrial design should be promoted by the Indian Institute of Art in Industry and expresses the hope that as in the United Kingdom, Government should lend their full support to this objective, without which no tangible results would be possible.

3. The training of commercial artists which is now being imparted in various institutions should be reviewed and remodelled with a view to meeting the practical requirements of industry and bringing about a better appreciation of the significance and use of industrial design.

4. Advertising should be recognised as a profession and facilities for training in advertising should be provided by properly equipped institutions.

5. Rural traditional craftsmen and designers should be approached sympathetically and they should be introduced to modern needs and conditions of life and living, and encouraged to evolve new forms and patterns by themselves. They should be given some knowledge of the technique and process of reproduction of their designs. To that end it is considered necessary that the Institute should try to bring designers and reproduction and printing technicians together for interchange of ideas and techniques.

6. Such standardisation of designs and patterns as is considered necessary, should be confined to size and shape, not so much to the form and stylistic character of the design.

7. The Institute should consider taking steps to urge standardisation of colours by the Indian Standards Institute along the lines of BS. 1480 applicable in the United Kingdom.

8. The Institute should interest itself in the improvement of the design of vernacular type faces.

TRAINING IN INDUSTRIAL DESIGN

V. N. Adarkar

ONE of the subjects for discussion before the Design Convention, which I feel more keenly about as an educationist, is 'Training in Industrial Design in India'. The very fact that a convention solely devoted to the subject of Industrial Design is being organised is in itself indicative of the urgent need for formulating a Design policy for India. It is also a testimony to the fact that there is a wider awakening about the importance of Industrial Design.

In preparing this paper I have set myself to the task of explaining as briefly and broadly as possible certain basic principles on which we may base the facilities for training in Industrial Design in India. The subject has been engaging my attention for the past few years and I have often endeavoured to stress the importance of this subject. In India we have not yet achieved what may be termed as 'Industrial maturity'. We are still in the process of being industrialised. It is, therefore, argued that consideration of developing facilities for training in Industrial Design at this stage would be premature. I must admit that I do not subscribe to this view-point. We must learn from other nations' experience. After the Industrial Revolution, which was followed by intense mechanisation of production methods, the Western nations lost sight of aesthetic values and were inundated with mass-produced ugliness ; but they learnt a lesson from this unfortunate experience and realised the need for aesthetic control over mechanised production. I do not think it would be wise for us to allow the history to repeat itself. There is no need for us to allow first the process of industrialisation to be complete and then take up the question of bringing it under aesthetic control. We should aim at simultaneous development of both our industries and industrial design. There is no time more opportune than now to lay the foundation for training in Industrial Design in India.

This paper on training in Industrial Design is prepared with a view to suggesting ways and means for fulfilling what I consider to be one of the most pressing needs of India—the training of Industrial Designers. The case for Industrial Design and its cultural influence has been stated and re-stated and it would seem unnecessary to repeat those arguments in favour of Industrial Design as they are patently known. I believe that the need of the hour is not as much of convincing the people of the importance of Industrial Design as it is of bringing into practice an idea which brings us to the problem of training of Industrial Designers. Before going into details as to how a training scheme could be devised, it would be necessary to understand the requirements of training of Industrial Designers and the purpose of such training. First of all it should be realised that there is a definite difference between the requirements of modern mass production and handicrafts ; in training of an Industrial Designer a student is to be taught, not to work as an individual craftsman, but as a member of a team collaborating closely with others engaged in production and marketing. The intense mechanisation in all branches of productive industry, demands a fundamentally different design technique. In such training, problems in planning and organisation implicit in designing for mass production, are of special significance.

It may not be out of place, at this stage, to deal briefly with the problem of revival of handicrafts. Although it may appear that this subject does not fall within the purview of this paper, a reference in this connection is essential. Revival of our crafts is, to a certain extent, the prime necessity for the development of industrial design which will have truly Indian characteristics. Our crafts can and should be regarded as a basis on which to build the structure of Indian Industrial Design. The handicrafts of India richly abound in various designs and motifs which are suitable for and can be adapted to the methods of Industrial production. If efforts are made to offer facilities to the hereditary craftsmen to develop their skill and produce crafts of distinction and thus enrich the tradition, they will result in bestowing our crafts with an added importance as a constant source of new designs and motifs for the benefit of Industrial designers.

Coming back to the subject of Industrial Design it can be stated that the purpose of training in Industrial Design is to provide industry with expert designers ; design in industry can give high standard of visual appearance to the objects of every day life, thereby increasing their desirability in the eyes of the consumer. Such enhanced visual appeal will naturally lead to increased sales and competitive efficiency of the manufactured products, and thus it can be seen that industrial design can perform both aesthetic as well as economic function.

Before initiating any training scheme, it is necessary to know the specific requirements of different industries and also of their willingness or otherwise, to absorb trained Industrial Designers on their staff. In view of the situation as it stands at present, one is led to the conclusion that amongst our industrialists there is a certain amount of lack of appreciation of value of a Designer to Industry. The first and the most important task would, therefore, be to convince the industrialists of the advisability of improving the design of their products with the help of a trained designer.

Industrial design implies the solution of problems of both appearance and function. It may also be stated that the Industrial Designer is concerned with consumer goods with a human appeal over and above their functional value and he should possess such abilities as invention, perception, organising ability, and a sense of human values without which effective design cannot be produced.

Establishment of training centre for Industrial Design will require a careful consideration of the problems that accompany any new educational venture. Particularly in the case of initiating a training scheme for Industrial Designers these problems would seem to arise from certain specific factors such as lack of suitable accommodation and equipment, lack of expert teaching staff, absence of a properly framed syllabus of studies in this subject and absence of collaboration between industry and vocational art teaching. Much of the success of the training scheme will depend on how far the preliminary problems arising out of the factors stated above can be satisfactorily solved.

The establishment of a full-fledged training centre would require a well-planned building with properly equipped studios and workshops and lecture rooms. In this connection it must be stated that the number of students should not be a determining factor in the matter of training facilities if the purpose of such training is understood to be training of Designers with high standard of technical and artistic competence. The matter of equipment merits special emphasis ; since the aim of training of industrial designers is to prepare them for absorption in modern industries, it is highly essential to acquaint them with the technical requirements of Industrial Design. This could be effectively accomplished by providing the students with a comprehensive understanding of industrial plant, processes and organisation by close collaboration between industry and training establishment and by installing simple basic machines and plants for experimental work in the school. Collaboration with industry will keep the students in touch with technical development, and eliminate the purchase, maintenance and replacement of much costly machinery.

In India, since there have been no facilities for training of Industrial Designers in the past, it would be idle to expect expert designers to undertake the work of teaching this subject; the fact is that there are no trained Industrial Designers available in this country. It is also not possible to depend on our industries to provide experienced designers as it has not been a practice with our industries to employ expert designers on their staff. It may be noted in this connection that the common practice is to rely on copies of readily available designs without considering their appropriateness to machine production and the material involved; incidentally, such modifications as are necessary in the matter of design are made by technicians who lack the appreciation of aesthetic values. Such designers as are employed by industries can do no better than copying or adapting designs of products of competitors or transcribing the ideas from the manager of the sales staff.

Under the circumstances, the only method by which the problem of getting suitable teachers can be solved, is by making available to the teachers facilities for training abroad in this subject. Such scheme has its own advantages; in the first place teachers who are sent abroad will be required to undergo such courses of training as would be most beneficial in the conduct of the training establishment, and secondly their services with the establishment will be assured. Such teachers might also be benefited by working for sometime in industry for acquainting themselves with the specific requirements of this subject. In addition to this we may take advantage of facilities like 'exchange of persons' offered by agencies like the UNESCO or the Ford Foundation and secure the services of eminent experts in Industrial Design from abroad.

In a subject like Industrial Design, it is not possible nor practicable to frame a common syllabus covering all its aspects. The materials, the processes through which they pass, the methods of production vary from industry to industry, and therefore it is necessary that for each industry a syllabus has to be framed with due consideration to the peculiar design requirements of that industry.

It is, however, possible to prepare a basic course of studies which would provide a student with the necessary understanding of the fundamentals of Industrial Design and thus prepare him for specialised studies. There are some institutions in the U.K. and the U.S.A. where attempts have been made to evolve such syllabuses of studies in Industrial Design and those attempts have met with a certain measure of success and are indicative of the manner in which training in Industrial Design could be planned. Since Industrial Design is entirely a new subject in India, it would be necessary to devise a scheme of training suited to our own requirements.

The Society of Industrial Artists in U. K. have suggested a training course which is exemplary in its highly realistic approach to the problem of training Industrial Designers. The Committee appointed by the Council of the Society of Industrial Artists have recommended a simple basic course of training essential to all branches of Industrial Design and the purpose of which is to develop the students' aesthetic perception, his intellect, his power of invention and capacity to express his thoughts, to give him grounding in the basic principles of industrial production and to develop the qualities of draftsmanship, planning and technical understanding.

The basic course, referred to above, roughly falls under four heads:

(a) Exercise in composition and colour: geometric and general drawing (including life drawing) and the manipulation of materials.

(b) The creative approach to design ; the necessity for invention.

(c) The logical approach to design ; how to organise, how to plan.

(d) The social and economic approach to design ; the place of design in life, contemporary and historic.

It is further suggested that in the amplification of this course, visits could be made to museums and collections and to exhibitions of current design and provision made for students to benefit by broadening influence of travel, both at home and abroad. Such basic course as stated above could be initiated in our art schools. At the end of such course which would cover a period of two years, a student can go in for specialisation in Industrial Design suited to any particular industry.

The study of specialisation would comprise the study of relevant materials and processes, the history of the industry for which a student may be specialising, present day methods and developments. It would also include the study of marketing, with an appreciation of the social responsibility of both designer and producer for the investigation and satisfaction of public needs, and instruction in works progress and control, costing and related subject. These matters should not be studied in detail, but a general understanding of them is necessary to a proper appreciation by the designer of his place in industrial organisation. It should also be noted that specialisation should not act as a limiting factor in the outlook of a student and should not turn him away from the broad interest and vision which is necessary to the achievement of good design. Students specialising for one aspect of Industrial Design should be encouraged to take interest in every aspect of design and particularly in the development of those industries which are related to that in which they may be specialising. This course should cover a period of further two years.

The foregoing will have sufficiently indicated the lines on which the syllabus could be based. The question of putting such a syllabus in effect on working basis will have to be considered. It has already been suggested that any adequate system of training in Industrial Design must include a comprehensive understanding of industrial plant, process and organisation, and this is best secured by close contact between the training establishment and the industry.

Co-operation should be first secured in this matter from the Industrialists. Such cooperation will be forthcoming if arrangements are made for training of regular art students and technicians from industry on equal basis, that is to say, half the number should be regular art students and half should be technicians or employees of industry. There should also be a reciprocal exchange between the industry and the art school whereby art students can learn industrial technicalities and technicians can acquire aesthetic perception. Such exchange can be of mutual advantage.

In order to facilitate the specialised studies in Industrial Design, it would be necessary as a pre-requisite to any plans made, to estimate industry by industry the number of designers required. Separate research for each individual industry will also have to be initiated as design requirements of different industries vary considerably. It is necessary to reiterate that this could be accomplished only with the co-operation of the industrialists and the Directors of Industries from various States and the Education Departments whose assistance in the collection of the most vital data may prove useful. In this connection it is suggested that a network of Research and Information Bureaus, spread all over the country, in principal industrial centres, will prove to be most useful in collecting and diseminating information regarding facilities, such as industrial plants, design departments attached to industries, etc., where industrial designers can be trained.

The question of granting Diplomas can be considered after deciding on the general curriculum to be followed and in this connection it may be stated that the views expressed by the Committee appointed by the Society of Industrial Artists of which reference has already been made, deserve a careful consideration. They suggest that rather than awarding the Diplomas on the result of a single examination at the end of the period of training, the most satisfactory method of assessing competence in industrial design is by the general standard of working which a student maintains during the whole course of his training.

Not only does this method test the student's ability under conditions more closely similar to those of actual practice than does the unfamiliar, and often nerve-wrecking examination room, but it also reveals the progress and direction of each student's work during the period of study. In place of the usual examination, the culmination of the course would be marked by a 'thesis' design of an important subject of the student's own choice which would be judged with his other work by a jury after discussion with the student. The views expressed by the Committee that by such system the student's capacity as an artist as well as a technician can be fairly judged, deserve utmost consideration, as they endorse an unorthodox manner of assessing a student's ability and at the same time appear to be very realistic.

The development of full-fledged training scheme is mainly a matter of long term policy and would involve a systematic working of details of curriculum, administration and organisation and in the initial stages, instead of starting a full-fledged course of four years, it would be advisable to establish a training course covering a period of two years, on an experimental basis. In the initial stages the training should be restricted to the design requirements of a few selected industries such as Textiles, Glass, Leather, Wood, Pottery, Carpet, Metals, Plastics etc. where co-operation of local industries can be secured. Admission to any centre should be limited to only twenty-four students of whom twelve should be from any recognised school of art possessing basic training in drawing and twelve should be from the industries, possessing at least three years' technical experience.

The candidates will be admitted after undergoing an entrance test. The students will have to be divided in two batches, one comprising of art students and the other of technicians from industry ; for the former, classes will be held in school for the first three days of the week and for the remaining two days they will be required to work in the industry, when the students from the second batch will be attending the classes at the centre. It should be noted that this system can function only with the co-operation of industrialists.

ADVERTISING IN INDIA

R. K. Sirkar

THE basic problems of selling merchandise are common to all countries, and India is no exception. The customer, as everywhere else faces a great number of competing demands among which he has to allocate his comparatively limited resources. The task of advertising—in India as elsewhere—is to persuade him to seek satisfaction of one demand rather than another. There is, however, the fact to contend with that the average customer in India is a great deal poorer than his counterpart in the West. Not unnaturally, he is inclined to be very cautious in spending his money. Although he may often be unlettered, he is nevertheless a very shrewd buyer. Those who have experience of selling in the country-side, will confirm that there. is surprisingly strong brand consciousness even in the remote areas. Ignorance of letters is no bar to brand loyalty, a fact which is inadequately appreciated. True, inculcating new loyalties is difficult, considering that the unlettered majority cannot be reached by normal advertising methods. Ingenuity combined with an understanding of local conditions, can, however, devise effective forms of work, as successes achieved by several enterprising advertisers have demonstrated.

The fact that India is a poor country is well-known. The average per capita income in India was officially estimated at Rs. 255/- in 1948-49. India has also a small but growing upper class. The number of individuals paying income tax in India is 700,000 in a population of nearly 360 million or just about two in every thousand. This figure, though still small, represents a not inconsiderable improvement on previous figures. The tax burden, although heavy is not crushing. Looking into the future, there is every reason to expect that India's national income will steadily increase assuring to every citizen a rising standard of living. The Five Year Plan of development on which the country is now engaged is the first of a series calculated to double the national income in twenty-five years.

We are today trying to develop our own consumer goods industries, many of them in co-operation with foreign manufacturers. This expression of Indian industry is bound in the long run to be reflected in a decrease of foreign consumer. goods, but there again in most cases, foreign manufacturers will gain on the swing what they lose on the roundabout. For example, India is now producing bicycles but she continues to import many precision components and of course, manufacturing plant.

There was a time when notwithstanding the national movement to promote the use of indigenous products there was a marked preference for the superior quality of the imported article. The tendency was so marked that some manufacturers fought shy of acknowledging the fact that their goods were 'Made in India'. A Government directive now, however, makes it imperative that the country of origin should be clearly marked, and in any case, the preference for imported merchandise is not as pronounced as it once was. In this shift, the improvement in the quality of Indian manufacturers has played a notable part. Mention must also be made of the excellent work now being done by the Indian Standards Institution which is greatly helping in the up-grading of quality.

Since the label of foreign manufacture has no longer its old magic, Indian manufacturers need to step up selling pressure putting the accent on quality. There is no doubt that quality consumer goods will continue to find a market in India for a long time to come.

Although India may buy less consumer goods from abroad in future, her many and diverse development projects will call for a great deal of machinery and other capital goods. The first Five Year Plan, designed to raise the national income contemplates an expenditure of Rs. 2,069 crores, spread over the five years ending in 1956. 44.6% of the total was allotted to the development of agriculture, irrigation and power projects, and a further 24% for transport and communications. New schemes costing between Rs. 150 to 175 crores have since been included in the plan. It will be obvious, therefore, that this order of expenditure offers a splendid opportunity for expanding sales of capital goods.

In these circumstances, it is clear that a large part of the advertising effort for capital goods will have to be directed to the institutional buyer. As in any branch of selling, the man on the spot is of paramount importance. It is equally necessary that the Indian buyer should be assured that efficient after-sales service would be available—a point which needs to be carefully borne in mind in advertising. Instances are not lacking where in the post-war scramble for machinery, exporters sold in India items for which no spares were available in the country nor did they make any arrangements for after-sales service. The result was that many items became a total loss within a very short period ; the exporting firms involved were discredited and lost valuable business connections.

Having considered the general background in which advertising operates in India, let us consider a few specific problems of the advertising business.

India had nearly 600 dailies and over 4,000 other periodicals as on 1st April, 1952. The number is still increasing, although many in the profession are beginning to doubt whether in the present state of business activity these new entrants can really make their way. It might be interesting to note that the number of newspapers and periodicals has gone up by as much as 56 per cent in the five years since Independence. English is still an important language in Indian publishing—there were in 1952, some 70 dailies, 260 weeklies and 780 periodicals in this language.

There is, however, every indication that Indian language newspapers will gain in influence and prestige in the coming years. Already two Bengali newspapers have circulations exceeding 80,000 and their opinions carry much weight both with Government and the public.

Newspapers in India command very small circulations in comparison with British figures. The highest circulation today is about 100,000. In India where distances are great, nation-wide circulation is very difficult to achieve. Regional newspapers have, therefore, an importance much greater than circulation figures would suggest. The total circulation of all daily newspapers is estimated at a little over 2 million which gives a distribution of 6 copies per thousand of population against 596 in Britain for example. Comparison with highly industrialised Britain is perhaps invidious but even against Philippines or Iraq, India makes a very poor showing in this respect, the corresponding figures for these countries being 25 and 10 respectively. The fundamental reason for this, of course, is illiteracy—only one in eight Indians is literate but lack of transport to areas in the interior is another important inhibiting factor.

Indian newspaper circulations were until recently difficult to verify. Many fantastic claims were made, and a stage had been reached where advertisers paid no attention at all to the claimed circulation figure and relied almost entirely on their own independent assessment. Early in 1948, 15 national advertisers, 8 advertising agencies and a number of publishers joined hands to start an Audit Bureau of Circulations which started functioning from the beginning of 1949. Currently, ABC has 192 members, and the management of the Bureau rests in an elected council on which all interests are represented. The progressive increase in membership and in the total circulation certified by the Bureau gives every reason to hope that our ABC is now firmly established on a secure foundation.

Little circulation data is available except for the total figure, since few newspapers provide a reliable territorial breakdown. Readership surveys, which advertisers in Britain and America have come to take as granted, are virtually unknown with the result that the need for exercise of individual judgment in the selection of media is still paramount. This brings me to the point that expert direction of advertising campaigns has acquired an increased importance in the conditions obtaining today. The development of regional newspaper and the increasing importance of Indian languages make it imperative to re-orientate present lines of thought and this can successfully be done by persons with intimate personal knowledge of advertising method and practices.

One new feature of Indian publishing since the last war is the rapid development of trade journals. Although a few serving the old established industries have been in existence for some years, a great many have cropped up since the war. Frequently, the editorial contents consist largely of reproductions of articles appearing in the foreign press, as the supply of competent technical writers is extremely limited. There is, I think, scope in this field for much useful collaboration between the British technical press and our men. I do hope that the interests involved will soon work out a plan for an exchange of personnel or alternatively create facilities for the training of Indians with British publishing houses.

To turn now to printing in India, I should like to acknowledge at once that we in India have a lot yet to learn. There has, of course, been much improvement in recent years and a few printers are turning out work comparable to quality British productions. The great majority of printing establishments—there were over 10,000 of them in 1950—are however, too poorly equipped and staffed to work to any standard whatsoever. There is hope for the future in the decision of several State Governments to start printing schools to meet the industry's need for qualified personnel. A number of enterprising firms are sending over members of their staff for education and training in the U.K. and I sincerely hope that foreign firms will continue to provide opportunities for training to as many of our young men as possible.

The Indian printing industry relies largely on imports of foreign paper as indigenous production of quality grades is still far behind requirements. The installed capacity for all grades was 137,000 tons in 1952 compared to an annual demand of 256,000 tons. Due to licensing difficulties, availability of the heavier grades of art paper and offset cartridge was until recently very poor, but there has laterly been an improvement due to large imports.

The Indian printing industry is ably assisted in the main publishing centres such as Calcutta and Bombay by a number of competent block makers, but outside these centres facilities are often inadequate. The principal draw-back is the lack of trained colour etchers but here again the new technical education schemes now under way will undoubtedly help to relieve the shortage.

The cinema is a powerful factor in Indian life ; the country's film industry is now second largest in the world. There are over 2,400 theatres besides 850 touring cinemas which operate in the countryside. The total seating capacity is estimated to be in excess of 2 million. Only 20 per cent of the cinema houses are located in cities with population of over 100,000, the rest being widely dispersed all over the country. The annual attendance at cinemas is estimated at 600 million. The cinema thus offers excellent advertising opportunities, through exhibition of slides, publicity films and prestige type documentaries. Very little attention has been paid to these forms, although it will be readily appreciated how important visual advertising is in a country in which literacy is limited.

Cinemas in India are mostly independent units and the largest exhibiting chain, I understand, has only 18 theatres under its control. The industry is extremely ill-organised, and rates or contracts have to be negotiated individually with exhibitors entailing much tedious paper work which is unnecessary in Britain. In fact, I should say there are no standard rates with the result that there is much haggling over contracts, and periodic inspection is necessary to ensure that the slides are being properly exhibited. Taking advantage of facilities which have recently become available for colour and animation, some enterprising people are trying to introduce filmlets to take the place of slides. Development is impeded by distribution difficulties I referred to earlier.

Commercial broadcasting has made much headway in recent years. The number of licensed receiving sets in India was about 700,000 in 1952, i.e. roughly two sets per thousand of population. Community listening has been encouraged with the provision of receiving sets through various Government and industrial welfare schemes. Although reliable data is lacking, experience suggests that the radio is very popular in the lower income brackets where other opportunities of entertainment tend to be limited. The radio habit is still growing because of official encouragement based on the belief that the radio is particularly a suitable instrument of education and propaganda in a country where many are still illiterate. Commercial programmes, started on a small scale in 1950 by Radio Ceylon have now grown into an important advertising medium patronised by many Advertisers.

Outdoor hoardings are widely employed but as the number of sites is limited and labour costs are low, they are almost all hand painted. Sites are in most cases individually owned and each contract requires to be separately negotiated. The services of outdoor contractors are available in most large towns but with the exception of the few reputed firms, the service and quality of work leave much to be desired.

Organised display work is of very recent origin in India. Window displays were mostly a jumble of oddments put anyhow in the window but laterly much work has been done by retailers, advertising agencies and advertisers to improve matters. Display consciousness has led many establishments in the larger towns to remodel the facade to allow space for window display. Advertisers too are providing each year more and more suitable material for counter and widow displays.

I should like to call attention to the tremendous development of Indian creative talent in the design and presentation of advertising over the past 15 years, particularly since the war. Commercial art in India was strongly influenced by European and American ideas but gradually efforts were made to break away from the hybrid pattern and to develop an Indian identity. This shift received an impetus during the war when Government had to launch a big campaign to enthuse a public which had rather contradictory feelings about the justice of the allied cause. To enable this campaign to reach as wide an audience as possible, Government publicity departments had to learn to speak in the idiom of the people.

Much useful work has been done by the Indian Institute of Art in Industry in fostering Indian creative talent. The basic aims of the Institute is to create opportunities for the growth of indigenous art trends, and its exhibitions and salons have certainly played a part in developing an Indian idiom in advertising art.

This survey of advertising and publicity outlets in India would be incomplete without a mention of public relations activities which are assuming an increasing importance. There are no specialist agencies and with a few honourable exceptions, business in India has been slow to appreciate the value of good public relations. Relations with the press leave much to be desired and I have heard complaints of unhelpfulness and discourtesy voiced by responsible pressmen. This state of affairs can be remedied only by a complete change of outlook which recognises that in the changed circumstances of today big business in India is entirely dependent on public goodwill.

Before I conclude I should like to say a few words about the agencies in India. Although the Advertising Agencies Association of India has membership of 23, 6 agencies between themselves account for the greater portion of the business. Of these, two are British, two American and two Indian. Although accredited advertising agencies receive 15 per cent commission on newspaper space the complexities involved in working as many as a dozen languages make heavy inroads into profits.

All leading agencies maintain their own studios providing a full range of services—roughs, finished art, figure or engineering drawings. This arrangement evolved from the fact that the number of really good commercial artists was rather limited. In this situation reliance on free-lance artists was naturally not feasible.

Newspaper rates are so low that an agency's gross earnings are small. The newspaper with the highest rate charges only about Rs. 32/- per inch while most provincial newspapers printed in English charge from Rs. 6/- to Rs. 9/- per inch, and Indian language papers from Rs. 3/- to Rs. 6/-.

It will be readily appreciated that an Indian agency must obtain many more insertions in order to earn the same gross commission as a British agent, who buys space in the Daily Mail, for instance, at Rs. 334/- per inch. Working expenses are consequently higher. This will partly explain why most advertising agencies in India—including some of the leading firms—are failing to make a satisfactory profit.

Facilities for marketing research or copy research or any of the other modern techniques employed abroad to give advertising a more scientific basis are virtually non-existent. The Indian agent, therefore, tends to take a less active part in his client's sales promotion programme.

There is no doubt that advertising in India has made tremendous progress in recent years, but we have still far to go. The need for good advertising in commerce and industry today is vital, and it is only through the active co-operation of the several organisations which look after the interests of the different sections of the advertising business that success can be achieved.

COMMERCIAL ART AND DESIGN

Makhan Dutta Gupta

COMMERCIAL ART can be defined as the art that is applied for the progress of commerce. Now trade, commerce and industry, to have a success, must have a bigger turnover which is entirely dependent on sound marketing policy. Good packaging and presentation, imaginative advertising, scientific merchandising and artistic and dynamic designs are the main vehicles for marketing the products. As such, the responsibilities and duties of the commercial artists who are the mainstays of trade, commerce and industry cannot be gainsaid. Fortunately enough the industrialist, artist and public in general are today aware of the importance of and need for commercial art.

But like other branches of commerce and industry, commercial art has also got its own problems and it is high time for us to study them properly and find out ways to surmount them. Happy and reassuring it is that there is a growing realisation that way. Let us analyse the difficulties that an artist feels as he leaves his school. He is just an average artist—young, enthusiastic, technically competent and very keen to fit himself in the cogwheels that connect commerce with art yet hardly knowing how to adapt his own talent and craftsmanship to its requirements. As he goes out in search of a commission or a contract he is prone to feel that he is equipped with only the basic knowledge and as he plods on he feels that his school has only created a taste of art in him and has given him only the key to the realm of art and now it is for him to unfurl the mysteries of success in that world by dint of his merit and assiduity. He is confronted with main problems of theory and practice. From then onward begins his strenuous and weary march. "He feels that over and above the knowledge the art school course has given him he has to learn how advertising works and thinks and how it happens that the dreamy young men and women with eccentric garb and a certain magic in their finger ends are able to achieve importance in this alien world of profit building. The final stage between knowing what and knowing how, between sighting the objective and attaining it must be essayed in actual apprenticeship."

This I feel is the most fallacious part of the training we give to our boys and girls. They should be given more opportunities to study and learn the different methods and processes for reproduction simultaneously with their technical methods and education in art they receive. I remember how I myself entered this alien world of commercial art with only my scanty knowledge of the technical side of the drawing and how I strove hard by strenuous labour and assiduity to reach the sunny side of it. I knew only to draw but didn't know how they will be reproduced, didn't know what sort of drawing or design would be best from commercial point of view and would pull most, and even if I did hit upon a good idea I did not know where to sell it and most unfortunately above all how to sell it. So I was in an endless mess. That is why I feel that our students who are going to be the future architects in profit building as well as in national economy should be taught more. They should be given both practical and theoretical training in art and its reproduction together with some training in salesmanship so far as selling their own product goes so as to enable them to fare in a better way in the cold and alien world that awaits them outside the dormitories of the art school. As such, as a commercial artist and as a teacher in commercial art I consider that every art school must have a self-contained unit and necessary arrangements to train students practically—a very very essential must. It will be useful and practical move to invite Art Directors, Printers, Blockmakers, Advertising Executives and other architects of Applied Art to deliver lectures before the students on the problems they face in their own spheres day to day, just to acquaint them with the problems they would have to face in practical life.

But we must remember that our first and foremost duty while training students should be to lay more stress for perfection in construction of drawing. As he is to produce original art works in minimum time with maximum effect he has to become a good draftsman with a sound knowledge of colour application and layout.

The standard of commercial art as I think, will be promoted if the students specialise in different branches of it after the completion of the general course of training. So far about the training that is within the curriculum of the Institution and it should be followed by apprenticeship in a commercial studio or an agency firm for a successful career as a commercial artist. It is enough to say here that the training secured by experience in an advertising firm should be regarded as distinct from that undergone in a school. The successful commercial artist has two essential qualifications: the ability to draw and the ability to understand advertising values. The first he develops by academic studies and the second he acquires by actual practice in making drawing for the use of the advertisers. To make a substantial headway he must have sound general knowledge. Without this he cannot possibly have a right background for his thinking. The finest talent is no guarantee of success unless the purposes of the work is understood and proper allowance made for the view point of the advertiser and the public. And that is why I think for success the commercial artists must have an exceptional power of observation. This faculty as it is trained and developed adds an increasing quality of conviction to the work he produces. The keener and more accurate his observation, the stronger and more subtle his power to convince, the greater is his personal value in commerce.

It cannot be gainsaid that the commercial art has made definite progress in our country in course of few years. Quantitative as well as qualitative improvements in advertising and designs have been made. Realisation of importance and need for good advertising has been felt by the big industrialists and traders, as a positive proof of which stands today the Indian Institute of Art in Industry. Our heart felt thanks go to Messrs. Burmah Shell who are practically one of the sponsors of the Institute and who have always pioneered this movement for art in industry in various ways e.g. exhibitions, competitions, scholarships etc. Other industrialists are also not lagging behind in as much as they are also organising exhibitions and displays in their lines, to inculcate the sense of artistic and decency value in their consumers.

Even then things are not happy to my mind when I see that our commercial art today is more or less moving in the same orbit created by itself. Our commercial artists today seem to be bogged in the marshy land of mannerism. The main reason for this, I think, is that they look always for references, which are foreign and particularly of America, the land of advertising,—references which are not akin to the soil of India. They seem to forget that their works go to find their market and consumers in this country. Adoption and assimilation of techniques is not bad but they should not be copied. They should be Indianised instead and should be more imbibed with local ideas to have more local colour to influence the local market and consumers.

THE IMPORTANCE OF A GOOD FINISH TO MANUFACTURED ARTICLES

G. H. Gates-Reed

THE commendable objectives of planned industrial design must embrace a full appreciation of the importance, aesthetic and material, of the correct protective and colouring finish to be used on that product whatever it may be.

For instance, the furniture designer must at the outset, and not as an after thought, know by what method, in what manner and to what colour scheme he wishes his products to be finished. Where planned design —Art in Industry, if you will—is concerned it is not a question of "whitening the sepulchre" but of ensuring the right finish for a good start. It should be obvious that the quality of the finish is an inherent part of the whole appeal of any article—it is, in fact, in very many cases, the immediate standard by which its initial success (appeal) will be measured. It is unfortunately true, more particularly in the younger industrial nations, that in the interests of reducing production costs, a false economy indeed, this final operation that is in reality of first importance, is scamped, incorrectly carried out. Very often it is a costly operation in materials and man hours, as for instance with automobile bodies. Here in fact, quite recently, a leading U.K. manufacturer did cut his finishing processes so fine, in an effort to reduce costs and so selling price, that the paint work broke down under tropical conditions. The result—many complaints, an indisputable loss of good will—and a very hurried return to the earlier correct minimum standard.

The scope and importance of product finishing in its wide range of manifestations —paint finishes, electroplating, aluminium finishing, metal coatings, enamels, plastics, etc.,—is emphasised by the fact that in the United Kingdom alone annually two elaborate and many paged Year Books are issued on the subject of industrial finishes and finishing. They are packed with technical articles and data upon which I, as a non-technical member of the industry, would not dare to comment. They are the Finishing Handbook issued by the publishers of the monthly journal "Product Finishing" and the Industrial Finishing Year Book from the publishers of "Industrial Finishing" another monthly.

In addition, Paint Technology (a monthly) devotes a great deal of space to paint finishes. There is now also, periodically, an Industrial Finishes Exhibition at Earl's Court, London. These facts must, I feel sure, demonstrate my point. You cannot treat the subject lightly.

Of the wide range of finishes briefly referred to—paint finishes, electroplating, enamelling, etc.—paint finishes are by far the most widely used. In the words of the Expert Group of the Paint Industry of Great Britain in their publication "The Importance of Industrial Finishes": From the tag on a shoe-lace to an elaborate electrical installation there is hardly any manufactured article without paint on it somewhere . . . The use of paint for industrial purposes is one of the least known, but one of the most important of its functions. Not only the saleability, but often the very quality itself of the manufactured article depends on the kind of paint used.

And in my own words: the cellulose finishes, synthetic enamels, crinkle finishes, and impregnable varnishes produced by the paint industry, if correctly used, will make attractive and protect the multifarious products of our designers, of our manufacturers —from "toys to tractors, from tins to transport vehicles".

This job of making attractive, of giving goods immediate consumer appeal, is supremely important for, aesthetic values aside, one is well over half-way to conquering sales resistance if a product is colourfully, attractively finished. Equally as true, one could safely say that well over half the value of the very best advertising campaign or the most versatile salesman's patter will be negated, if the potential consumer is confronted with a drably finished article.

To revert to the motor industry for a moment—Henry Ford may well have said of his car finishes, in the early days of mass production, which he pioneered in the motor industry, "give them any coloured car body they like so long as it is *black*" but certainly today no automobile manufacturer, the Ford Company among them, would dare adopt that approach. Eventually it is true, in these days of mechanically minded customers, the automobile along with most mechanical objects, will sell on its functional value in relation to its price but just the same the automobile industry in particular realises that the "finish is 90% of initial Sales Appeal". It will attract the potential buyer —it gives the salesman his opening gambit.

Recently I was lucky enough to come across a two-page spread in full colour in the most expensive magazine The Saturday Evening Post, devoted to the finish of General Motors automobiles. The copy-matter, which was related to a full colour illustration of the "Man-Made Sun", is so much to the point, in my present context, that, with acknowledgments to General Motors, I would like to quote it in full:

"One thing that every one seems to notice about this year's Chevrolets, Pontiacs, Oldsmobiles, Buicks and Cadillacs is the gay beauty of their colours.

"But to come up with new and exciting colours isn't so simple as you may think. The body finish of an automobile needs to keep its beauty for years. It should withstand all ranges of temperature, sunlight, humidity, dew and the salt splash from winter streets.

"So before a colour can be adopted, it has to pass a lot of tests, just like other materials that go into any General Motor car.

"And—in the search for ways to get better and quicker tests of quality—our GM engineers developed machines which duplicate the effect of sunlight, and even let them test the effect of the various spectrum colours one by one. This, of course, is in addition to our "paint proving ground" in Florida, where finishes are exposed to months of tropical sunlight.

"How well do all these tests pan out? To answer this question, our engineers conduct an annual used-car survey, examining cars 1, 2 and 3 years old—both our own and competitive makes—for chalking, cracking, blistering and rust spots.

"The answer is—year after year—GM car finishes have stood up better than those of other makes."

It should be borne in mind that the Saturday Evening Post is a magazine of popular appeal with a circulation of several millions—it is certainly not a technical publication and yet as you will have observed, the copy is factual and relates the consumers' demand for an attractive appearance to the suppliers' realisation of the fact that this appearance must be produced to a very high standard of durability.

In case you should be interested, the "Man-Made Sun" is a polychromatic radiator. It contains a mercury-vapour lamp which makes synthetic "sunshine". The "bug eyes" on the surface of the radiator break up this "sunshine" into various colours of the spectrum and pour these color rays onto similar samples of a particular color or kind of paint to show which "sun" ray colors are most harmful.

The industrial designer must therefore, always bear these factors in mind—the product of his skill and invention will inevitably need protection usually from handling and all the other hazards of daily life: sun, rain, the chemicals in the air, insects and rot; and generally speaking, it will need to look pleasing from the colour point of view particularly if it is a consumer good. These are angles, facets of a designer's plan that must not be left to the last but must be an integral part of the whole conception from the start. For instance, it is quite possible that through some feature of the design, in itself undoubtedly excellent, finishing problems may be met which make it uneconomical to adopt that particular feature and a new approach requires to be sought.

This is, of course, most likely to apply with mass production products where, as I have indicated, finishing costs can be very high. I envisage, therefore, that the paint technician or consultant should be brought in at the early stages. Nor is this by any means purely promotional talk for paint—as I feel sure most designers will agree.

It is, then, as the GM story demonstrates, as necessary that manufacturers should also treat this subject with the same importance as will their designers. New industries particularly may feel inclined to shy at the sometimes heavy initial outlay required for product finishing capital equipment, essential if the finish is to be handled effectively and economically. They will be tempted to try and extemporise, to resort to untested alternatives which may appear cheaper but have not been proved so—and even to use inferior quality paint finishes.

Without suggesting that there is no room for improvements, or innovations in the finishing field it should be remembered that the new industries in India have the advantage of coming into operation possibly many years later than their Western counterparts so that they can spare themselves the teething paints suffered by Western industries through studying their tested methods and adopting them—as well as adapting them to local conditions when advisable. It is unwise and unnecessary to experiment at this stage—the experimenting, generally speaking, has been done already.

However, although new industries have had or have this advantage so that they came or can come into operation at a stage when production should run smoothly, I feel that in fact, in too many cases, the lessons have not been or will not be learnt or they are or will be deliberately ignored in an attempt to cut production costs—the most likely reason.

Finishing will always be the first operation to suffer this sacrifice, as in fact it did in the early days of mass production in the West, until manufacturers were taught by hard experience that the finish was as important as the start and had to be planned and costed from the start. Also a great deal of thought, mechanical and technical ingenuity, had to go into the designing of equipment that would prevent the finishing department becoming a bottle-neck and an excessive cost burden.

One cannot over-emphasise, therefore, the need for a correct approach to the finishing of manufactured articles or the fallacy of using unproven and from the paint usage viewpoint, technically incorrect application methods, in an effort to reduce finishing costs, etc.

From all this you will infer that the paint industry has an important part to play in the presentation of products. In fact, as an industry it is, as it were, an all-essential corollary to the general industrial development needs.

Let us consider then how the indigenous paint industry is placed to supply India's industry.

The position is indeed satisfactory for the Paint Industry is one of India's best organised light industries with a potential output capable of dealing with the exacting and expanding demands to be expected in the future. As an essential supplier to the new industries of India, it is fortunate that the Paint Industry is itself old established, the first major factory having commenced production in 1902. This indicates, as is the case, that the Industry has had every opportunity to study paint production related to the severe and varied climatic conditions obtaining in this country—conditions which have a very direct bearing upon the formulation of a paint finish related to manufactured articles. In addition to this practical experience over a long period, the Industry had anticipated industrialisation in India. Limited only by the difficulties of obtaining the essential machinery, etc. it has, in recent years, been investing considerable sums in re-equipment so as to be able to produce the latest, highly specialised and individual finishes required by modern industry.

In India for the paint industry also, although old-established, the experience is unique in that it really only entered into the product finishing side of paint manufacture in a large and varied way quite late in its career and many years behind its Western counterparts. The reason is simple. Prior to the War the demand for specialised industrial finishes was so small that it could best be met from overseas—it would have been uneconomic to attempt production here. There were then no automobile industry to take up cellulose finishes, no carriage and locomotive works, no telephone or radio industry, to particularise a few which now do exist in India, as a result of our own Industrial Revolution.

It is significant then that the paint industry is in itself as nearly selfsufficient as it can ever be in relation to raw material availability factors. In truth, I think it could be said that it finds itself almost premature in its ability to cope with demands that are not even as yet forthcoming.

However, as with industry generally on a long term basis, there is merit in that, merit in fact in having been a late starter in the industrial finishes field, as with India's young industries, we have had the technical teething problems suffered for us elsewhere ; our own immediate problems are more simple, i.e. the conversion of our knowledge into products to be used under as often as not less ideal conditions than obtain in most industrial countries—a job I can say in all truth it is performing well.

Our resumé is then that industrial designers and industrialists, present and potential, must grasp the fact that a durably attractive appearance to their product is as essential to its sale as is its ability to perform properly the job for which it was intended—it is indirectly a part of their "advertising campaign", for good appearance is integral to good "shelf-appeal" and essential to maintain sales. You cannot skimp the finish and get away with it for very long. With export markets in mind this becomes a truism that cannot possibly be forgotten—after all, functionally, and on price, there is often very little to choose between similar articles of different manufacture (or different countries): therefore that with the most pleasing appearance and finish will attract first and usually win the tussle.

TRADITIONAL DESIGN AND ITS MODERN APPLICATION

Dinesh Dutt

IN the history of human endeavour the art of this ancient land of ours forms a unique chapter. To understand the soul of India it is necessary to have some appreciation of this art. Art holds up a mirror to all that the country has stood for through the ages. If one studies the history of art in India one finds how the intermingling of art and life has imparted richness, quality and variety to both art and life.

From the Indus Valley civilization we find that artists and craftsmen of the valley fully grasped the elements of form and decoration. The beautiful objects of domestic use e.g. painted pottery, statuary etc. reflect the refined taste of their makers. The art of metal casting as seen from the seals from Mohenjodaro and the bronze dancing figure, shows the high quality of workmanship which could very easily be compared with the precision engineering skill of the modern age.

India has always been known to all foreigners as the treasure chest. Apart from the economic interpretation of this statement, we can very easily prove her to be so in the domain of art and crafts. Indian designs and patterns have earned praise all over the world in the past and are, even today, continuing to have laurels from everywhere. Hindu temples and Mughul architecture serve as a mint for traditional designs and these watchmen of the past will continue to guard against artistic deterioration of Indian living and environments.

Great importance was always attached to craftsmanship in ancient India and laws of the land protected her craftsmen. Essential details and working secrets were passed from father to son and thus survived through generations. During the last two centuries however, due to diverse interests, the country drifted towards westernism and in the melee some of these families succumbed. But time has now come to revive and maintain the talents in the interest of our future generations.

The vast sub continet has millions of traditional motifs and patterns to feed artists for centuries to come. These designs reflect local influence to a great extent. Designs from the North and Kashmir contain fruits and flowers which grow in abundance in this part of the country, whereas in those from the South show the ocean kingdom. Tigers and snakes again form an usual composition in the designs from Bengal. Symbolic shapes also play a big part in the traditional designs of India. Lotus, Kalka, Swastika and the rest have their respective interpretations. These were used mostly in the traditional designs with some specific ideological basis but in later years these have often been used purely for their artistic value. Alpana which is a favourite ceremonial decoration for all times to come shows traces of these symbolic shapes in its various designs.

Our rich heritage of the traditional patterns and motifs should not only be stored as heirlooms but should inspire modern artists and craftsmen to adapt them to the needs for the men of today. With the Mughul invasion Persian art came into this country. Ancient Hindu culture intermingled with that of the Mughuls. Artists and craftsmen of those days, instead of merely copying Persian designs, created a new art by striking a cord of harmony to balance the two influences. Hindu symbolic designs were then visible in Mughul art, and the geometrical patterns and elaborate floral designs played a big part in Hindu temples built at a later date. During the past few years designs produced in the West also show similar blending. Much paisley design owes its origin in the East.

Textile has always been the "No. 1 Industry" of India. Banaras, Patola, Dacca and Baluchar saris can give us any number of traditional patterns and motifs which may be woven or printed in modern methods either for the wardrobe or for the furnishing. In the forties cotton saris were seen having borders portraying a 'spitfire' plane or a cubistic theatre turret which lacked all sense of beauty.

Manufacturers were happy as their production found a ready market. At that time goods were purchased not for their quality but the binding forces were necessity and compulsion. Days have changed and the manufacturers should now seek for quality of which appearance is an inseparable factor. Colourful borders from Ajanta and monochrome borders from the Orissan and South Indian temples could offer much better results any time.

The marble screens in the Mughul architecture which at one time used to veil the harems from a casual gazer, could be usefully adapted, in form of a cast iron window grille, to protect the present generation from a casual burglar. You will no doubt agree that this would save us from associating ourselves with the prison bars which we often use for windows to improve upon our sense of security. One may say that this means prostitution of art, but I am sure the artistic value of an 'original' does not diminish if a copy is made. 'A thing of beauty is a joy for ever' and we should not be deprived of this joy. We should make our homes a sanctum where we could have happiness, joy and peace. Simple earthenwares, painted or in plain terracotta, could be very usefully adapted for our daily life. A 'sorai' or a bowl could be painted and adapted as a table lamp or an ashtray. A 'chilim' known as 'kolke' in Bengal which costs a pice could be used as a candlestick (placed upside down). This is undoubtedly not a conventional use of a traditional 'chilim', but certainly it shows an application which could be of use to the common of India today.

In India we are not making any proper use of this rich heritage which lay neglected in archaeological monuments, museums and worn out books of pattern preserved by the traditional craftsmen of the country. The time has come when the producers and the government as well should wake up to know what actually the consumers want. The consumers naturally want quality goods at a reasonable price. And the quality of the goods can only be insured when the goods are not denied the pleasure of associating ourselves with something beautiful done in a more economic way. A man will always feel reluctant to pick up a thing having odd shape, packed in a bad container or ornamented with a bad taste showing unmatched colours and unbecoming lines. There is enough scope to improve upon the shape and character of the products, the design and appearance of containers and the line and colour in the ware. And the use of traditional art can help the designers to an unlimited extent.

TEXTILE AND DESIGN

Nilima Barua

THERE is a great contrast between Indian dresses of different types that strikes most people, irrespective of the age of the dresses, some of which may be many hundreds of years old. The contrast is between the delicate saris and muslins from Banaras and Dacca, and the fabrics that were hand-woven by the tribesmen of Assam and Orissa.

The great difference between these two types of woven cloth is that the fine silk saris are made to be worn by wealthy people on ceremonial occasions while the thicker, more hard-wearing fabrics are woven by the tribesmen for their own everyday wear.

The Banaras silks and Dacca muslins have always been very costly. Banaras excels in brocade designs and embroidered silks, which are made locally even to this day from gold and silver threads. Except for their heavy ornamentation, there is nothing very new or original about them.

The muslins of Dacca are also luxury cloths. Their quality is so fine that they are almost transparent. The skill of the Dacca craftsmen can be realised from a story of the time of the Emperor Aurangzeb. It is said that his daughter once appeared at the Court and annoyed the Emperor for the lack of modesty in her dress. But she told him that she was wearing seven coverings. They were Dacca muslins, and their quality was so fine that they were almost transparent.

Dacca craftsmen were at one time excellent spinners as well as weavers, but with the introduction of machine-made yarn during the days of the East India Company the art of spinning died out and the craftsmen concentrated on the weaving of pattern. Dacca muslins generally have fine white thread patterns on a white ground, or indigo patterns on white.

Both Dacca and Banaras were influenced by Mughul art, and till now they use floral designs and the Persian "Peacocks Plume" which is commonly known as the Mango design.

Kashmir woollens are spun and woven by hand even today and show a high standard of colour and design, which were greatly influenced by Persian standard of culture. The test of good Kashmir cloth is that the whole length of a shawl should pass through a small ring. Unlike other places where the art of spinning and weaving decayed due to lack of patronage, the Kashmir weavers still prosper. A machine-made copy of the Kashmir shawl was very popular in England some time ago, where they were known as paisley shawls.

In great contrast to the luxury fabrics I have mentioned, there is the peasant craftsmanship of Assam, both of the hill and the plain and of Orissa. The work done in these states shows the good taste of the ordinary people there. Orissa specialises in shadow-weaving, using stylized designs of fish, horses and lions. People of Orissa usually wear very fine clothes.

The extent to which weaving is still a living craft in Assam can be judged from the fact that it was the custom in Assamese families until very recently that wedding garments were to be woven by the bride and bridegroom themselves. The people of Assam weave cloth for their personal use, and there is hardly any professional weaver. Most of the people prefer silk to cotton ; the castor and the mulberry trees are widely cultivated, and silk is spun in homes.

The clothes woven by the hill tribes of Assam are very difficult for the outsider to get. The tribesmen weave a few pieces a year for their own use, and although they may buy their yarn, they never sell the finished cloth. I got samples of their work from the village goldsmith. He is the only person who has to sell them, because the tribesmen are very fond of ornanments and the goldsmith always demands a length of woven cloth in payment for this gold.

The Assamese tribesmen weave their cloth of double, twisted yarn, and it lasts long. They are fond of bright colours. Red, yellow, orange, and black are their favourites. Some also like combinations of green and blue. The tribesmen prefer cotton to silk.

One interesting point about their weaving is that they design a cloth to be complete in itself, and they never cut it to shape. This adds a fascination to their work. Their loom is very simple. It is made of a few bamboo rods which they collect locally. But the patterns they weave are most complicated. Their taste is quite unspoilt by urban culture. They design wonderful horses, peacocks, butter-flies, elephants and tigers and the fish that is used throughout India as a sign of good luck. The Assamese also use a great many geometrical patterns,—all woven in their primitive style. And each part of Assam has its own traditional design.

I think that this diversity in textile design and weaving contributes to the wealth of India, as it must do in all countries. All of these different types of work have a distinct charm and use of their own, and I, for one, would be sorry to see them standardised. All these groups of craftsmen are artists in their own special way, and I hope that progress will not put an end to their work.

DESIGNS AND PROBLEMS OF REPRODUCTION

Shona Ray

As a weaver-designer with a technical knowledge of the workings of actual machinery I was quite confident that there would be only few details for me to learn after joining Industry. But there are factors one cannot imagine without having been in the run.

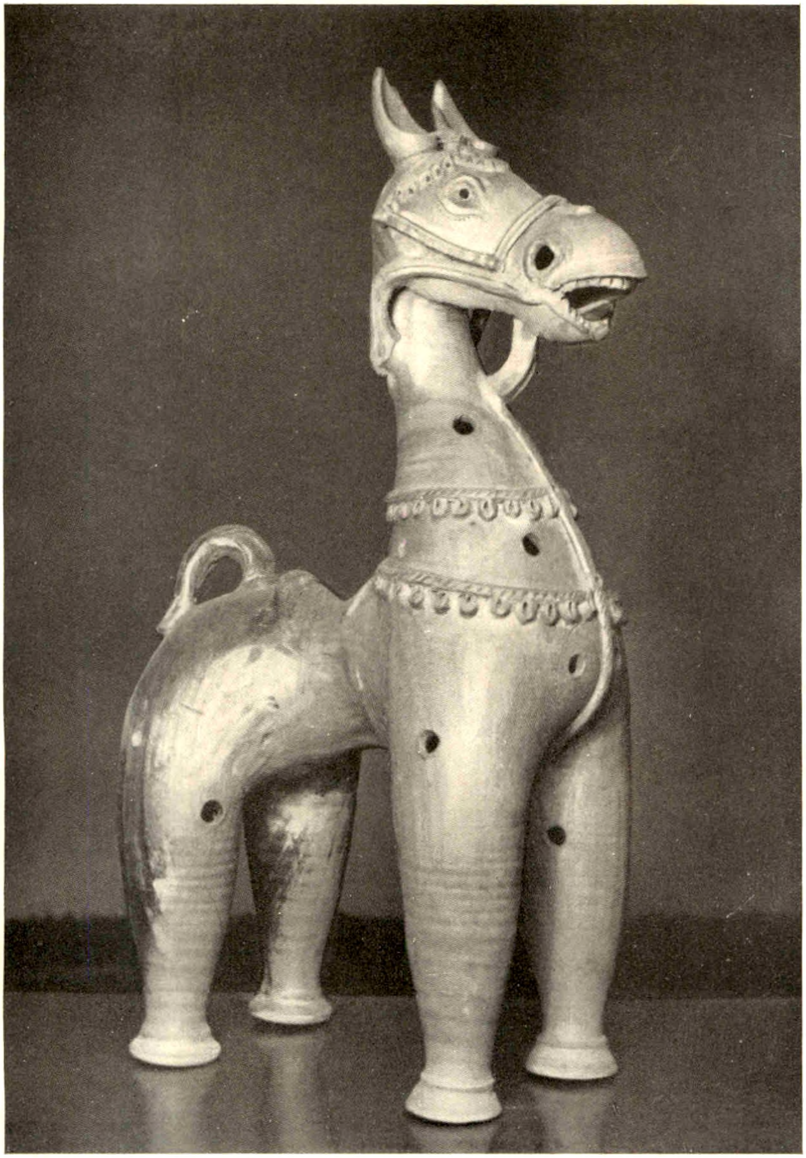
I took my training with a number of other selected students at the Royal College of Art, London ; we were trained with the idea of Industry always in the foreground. Designing for Industry was the main object as the college produces on an average 150 designers for all the industries in England Every facility was given and we had been visiting Industrialists to give us lecture on all the latest methods, and once a year used to make trips to the north to see the mills. We were supplied with the latest in yarns and had a laboratory in which we did experiments in colour dyeing. All this was essential to get the desired effects and, in fact, there were no hitches in production and life as a designer was idyllic.

The design is in the mind and eventually becomes cloth. There are of course the happy flukes when one is experimenting on the loom but generally every thread is accounted for one paper.

The designer is often stimulated by some interesting yarn, some attractive colour combination, a botanical slide of some fantastic stem, a construction-site full of texture and interesting shape, to name a few. Colour kaleidoscope and the distilled image is in the mind. A weaver's limitations are numerous and knowing the machine one has often to give up many effects. But as a student designer I was able to play around and often hit on schemes to produce the desired cloth. Not so in Industry, there were the fixed shade charts and the number of hooks on the Jacquard. There one has to think: will the marketing agents approve of the design, or will the production be economical enough? And lastly the most important question 'will the public like the cloth'? All designers because of their special training have an aesthetic sense quite distinct from others. But to adapt one's ideas for the public is another matter. The design may be in the best of taste but the merchant will sadly shake his head and say 'this will not sell', not even willing to give the design a chance. The detail department, as I call it, has to be spoonfed to the last thread. We know that every weave has to be calculated meticulously, but never have I had to decide on the amount of sizing the yarn. Unsized yarn is usually used when designing because that makes the working smoother. It was quite difficult for me to decide these particulars when I first joined. When working with many counts of yarns in the weft on an experimental loom, I controlled the tension quite automatically; the power loom of course is unable to do this. Economical factors tend to numb designs and though a good cloth often has to give up certain effects in mass production, it is still a good practice to work on experimental looms. The weight of a narrow warp on any experimental loom may be quite easy to work with but when the warp is 500 yards long the matter becomes different and thread snaps ceaselessly. This reminds me of cloth I had designed some years ago and Industry wanted to reproduce it. But they could not; because the gimp yarn in the warp was not of sufficient strength. I find yarns are not as good as they could be. Fancy yarns are hardly used and I am at a loss as to why no one in India spins yarn especially for furnishings. Another cloth I designed on the loom was a double cloth with packing bands of fine weft and design bands of fancy. The weaving superintendent was unable to produce this on the loom because of the special mixture of yarn and yet I used double plain throughout.

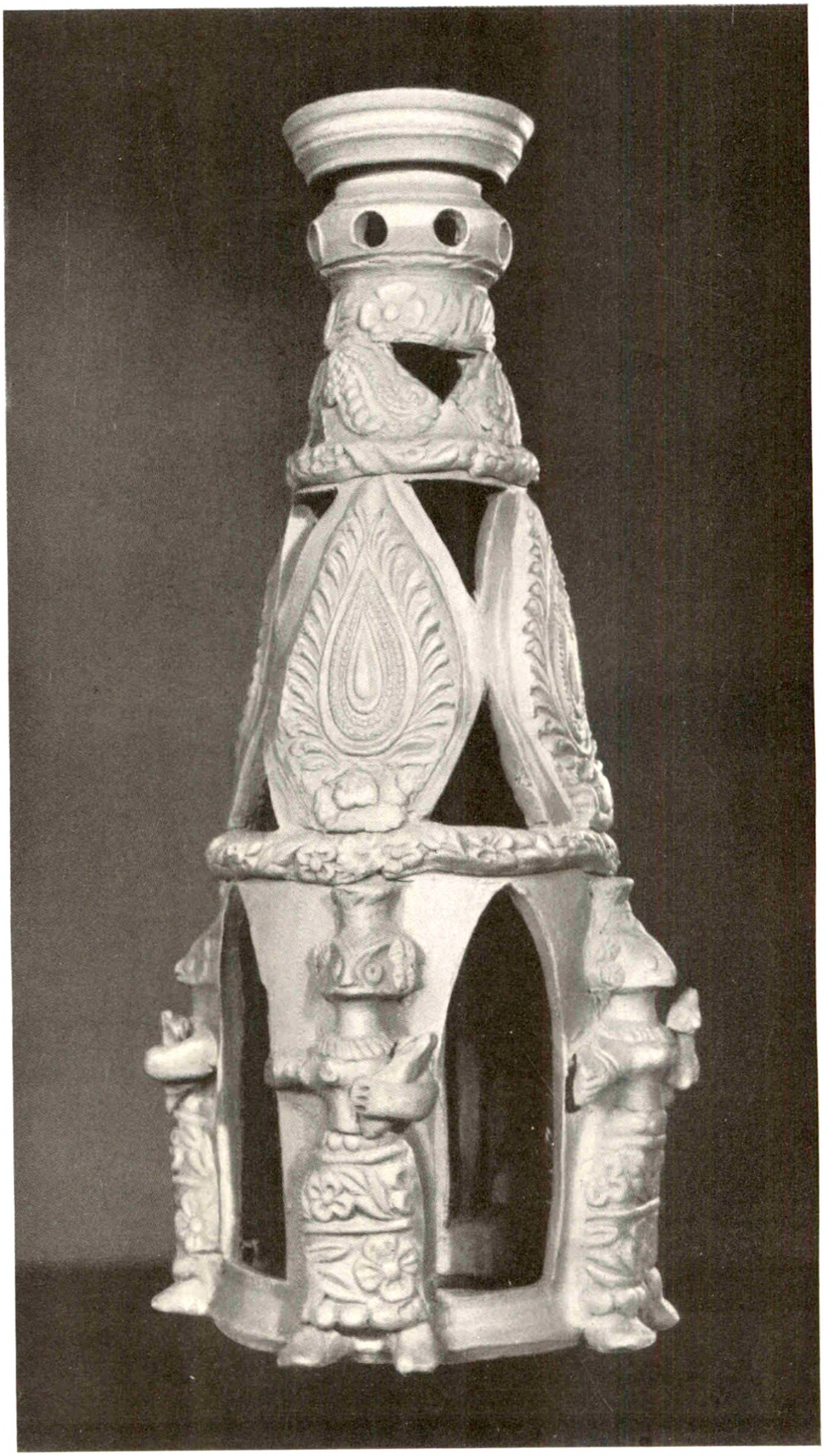
During the training besides having Industry in mind we were always looking for flaws in the cloth. Would a hanging hang well, or crumple at the sides? Did the upholstery have long floats in it to catch rings of inquisitive fingers and would the cloth last? Here I find that little or no importance is given to these necessary features and I am at a loss to see how some cloths ever get sold. The general public must certainly be aware that upholstery can hardly be expected to hang well. There are of course clothes that do both quite well but they are few and far between.

It is better, therefore, to design always with Industry in mind, either handloom or power loom. There is absolutely no necessity for encroachment. It must therefore be most difficult for Industry and the designer to work out sensible adjustments unless the training is thorough. Without this asset a designer can flounder for years and perhaps lose all his nerve. India needs an Industrial design school for all the applied arts and if we are to be economically and artistically free from external influences the sooner we have one the better.

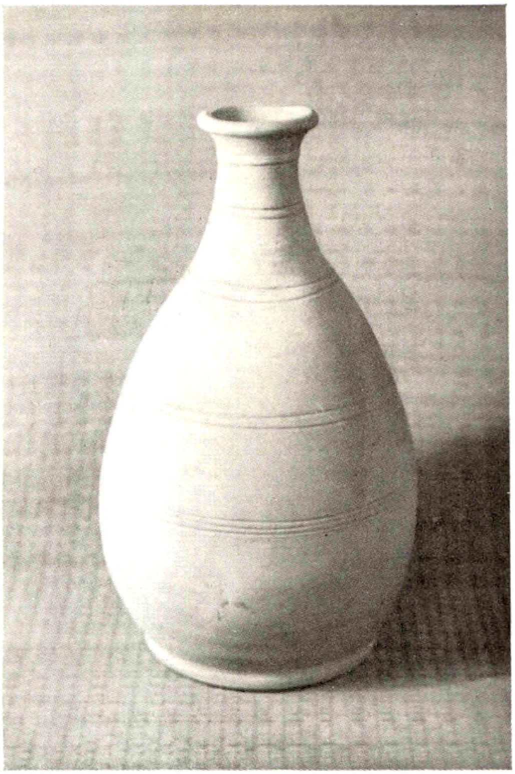


Terracotta toy horse, Bankura (Bengal). Modern. Holes at regular gaps on the body of the horse are most probably intended to be outlets of fire and smoke.

ART IN INDUSTRY EXHIBITION 1953-54



Terracotta lamp-stand with mother and child figurines. Goalpara (Assam). Modern.



This year too, the Exhibition had been divided into two sections, Commercial and Handicrafts. The Handicrafts Section, naturally took up a great deal of space as a good source of inspiration for new designs for commercial art and industry. There has been a feeling for some time that it was now necessary to lay greater emphasis on the design value of articles displayed at the Exhibition. This year, therefore, quantity and regional representation were sacrificed to quality or design value.

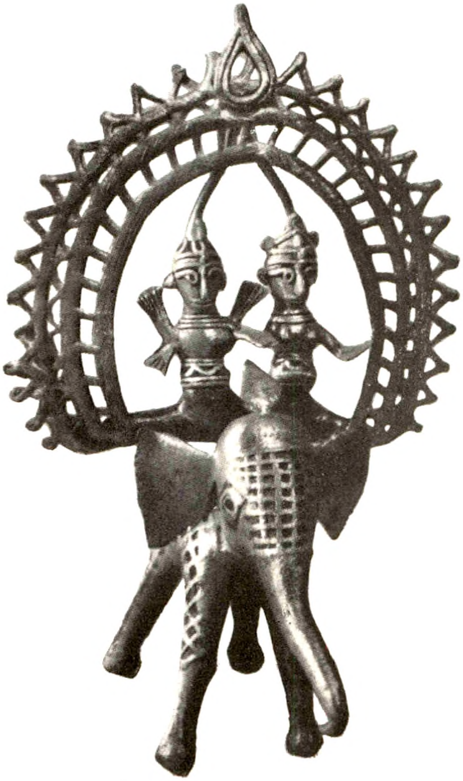
Special efforts were made to secure many new and attractive items. A great deal of thought was given to the items selected for display. An attempt was made to draw attention to many attractive items, not usually seen. Among such items were Patua paintings, traditional jewellery, pith-work, pottery, basketry, primitive toys and brassware.

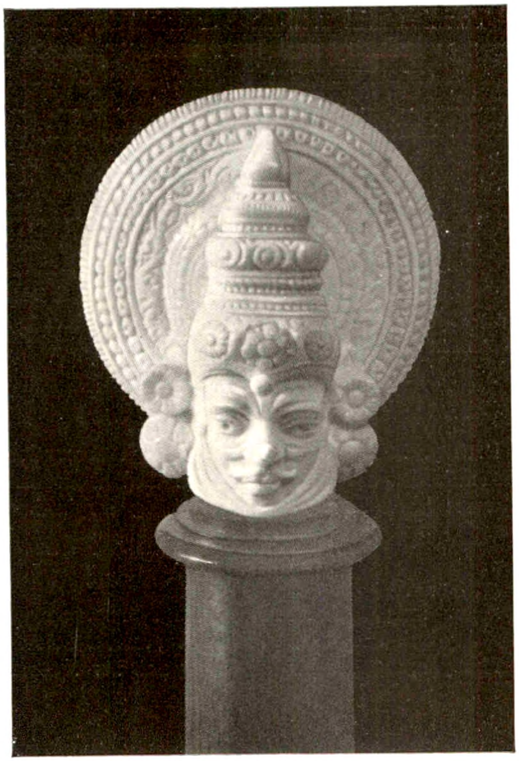
Textiles still remain our most important cottage industry and were well represented. An attempt was made to show how our traditional designs have a close affinity to modern art, strivings towards abstraction, or to new textile designs and fashions in the West.

Suggestions were offered for modern use, as beach wear, of such products as the attractive sun hats of the Goalpara peasants, the brief cholis worn by Rajput women and the loin clothes of bandha design worn by Andhra fishermen.

Pottery, Bombay. Modern. Though decoration sacrificed to simplicity, traditional Gujrati earthenwares have been here the guiding inspiration.

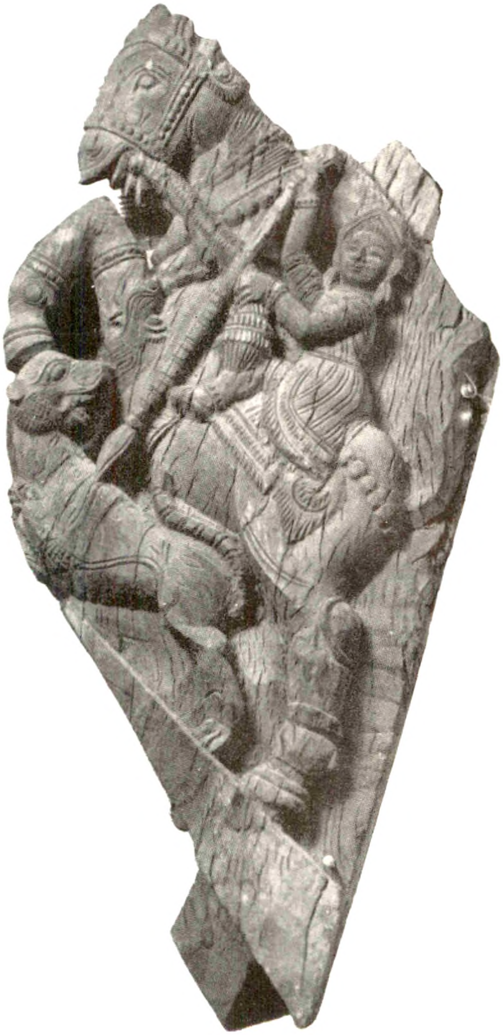
Brass image, Bankura (Bengal). The couple riding on an elephant probably represents Luxmi-Narayan, the goddess of plenty and her consort.





Ivory masks, Travancore. Carved out in patterns of masks used in Kathakali dances.

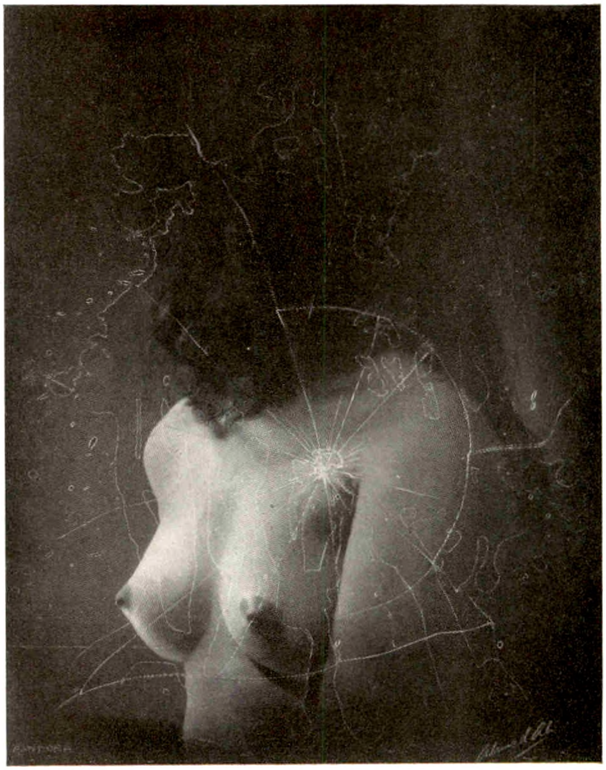
Wood work, Maharastra. A hunter on horseback is seen charging a game.



Many of our textile designs have already inspired new fashions in the West. On display were saris and cholis worn by Bombay fisher women, similar to those which have inspired the famous Tina Lesser sun dresses in America. A photograph showed one how our famous Banaras brocades and saris have been adopted to make attractive evening dresses for ladies. Thus was pointed attention drawn to the rich untapped possibilities of our traditional designs, which are already being exploited in the West.

A special room was devoted to an interesting collection made during the Institute's recent survey of arts and crafts of Maharastra. Here were some of the most attractive specimen of textiles, toys, brassware, jewellery and wood carvings still in use in different parts of Maharastra, thanks to the magnificent sense of colour and design, so carefully preserved and nurtured by the working women of Maharastra.

A monochrome reproduction from a colour photograph of Durga by South End Studio, Calcutta, shown at the Commercial Section of Art in Industry exhibition.



A study in commercial photography—Ahmed Ali, Calcutta.

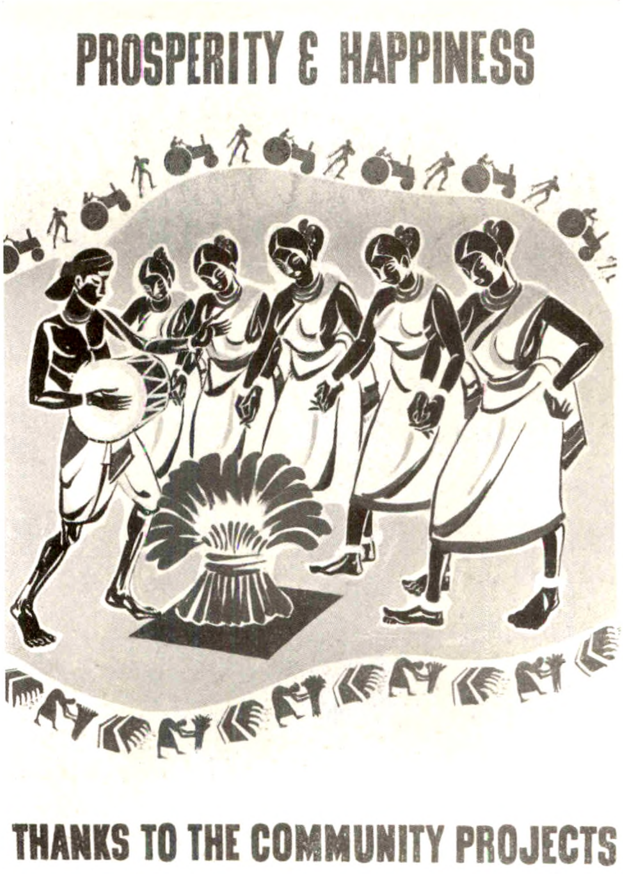
Also on display were some very old Dacca saris, which were secured from the Basak family who migrated here from East Bengal. Here were preserved all the delicacy of weave and design of the famous figured muslins of Dacca, an art which is already dead.

To emphasise the value of good designs, textiles both old and modern were exhibited. An attempt was made to show how different items, such as Santhali wooden combs, have inspired new designs and how traditional woven designs are being hand-printed on modern textiles.

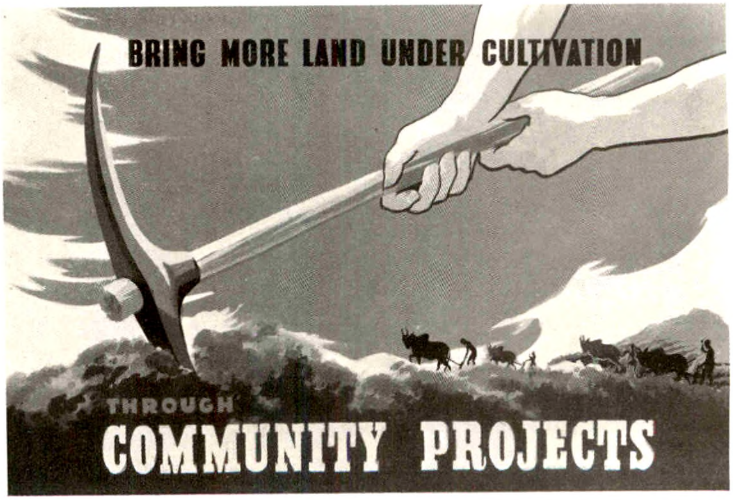
Two ladies had specially come down from Assam to give a practical demonstration of how small traditional looms were used in Assam to weave textiles with attractive designs.

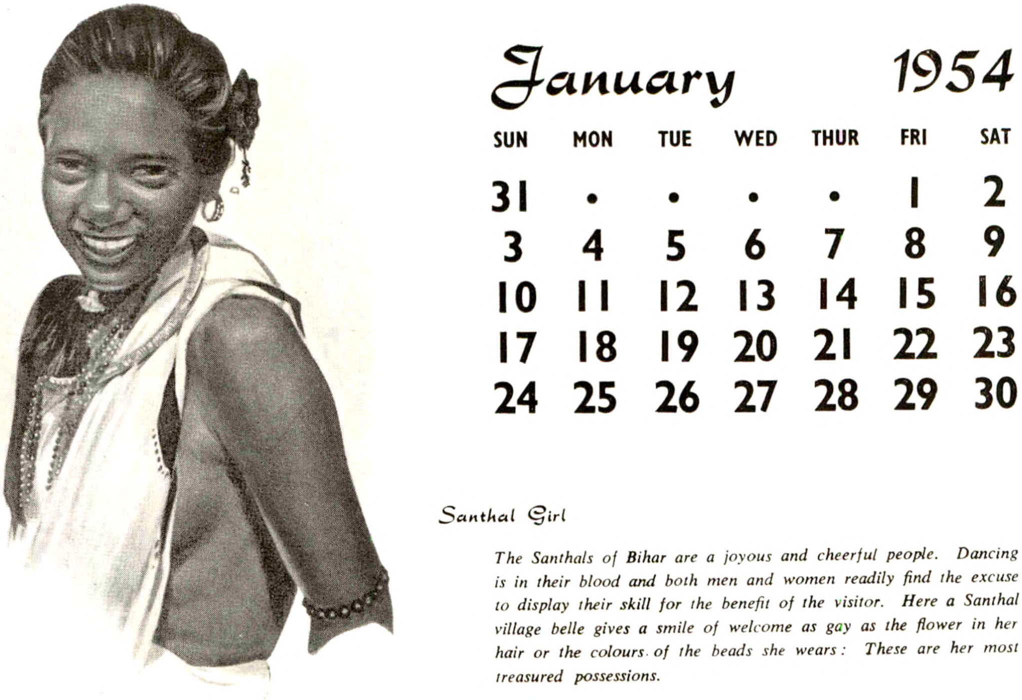
The Commercial section, as usually represented the publicity materials produced in India during the previous year by the

Subject for this year's poster competition at the Art in Industry exhibition was, "Community Projects and National Planning". One sent by Mr. Kanai Karmakar, a student of Government College of Arts and Crafts, Calcutta was selected to be the best entry in the group. The artist received a cash award of five hundred rupees for it.


PROSPERITY & HAPPINESS
THANKS TO THE COMMUNITY PROJECTS

Mr. Y. D. Chowdhury's poster was declared second best. He is a student of Sir J. J. School of Art, Bombay. He was awarded another cash prize of rupees three hundred.


BRING MORE LAND UNDER CULTIVATION
THROUGH
COMMUNITY PROJECTS



January 1954

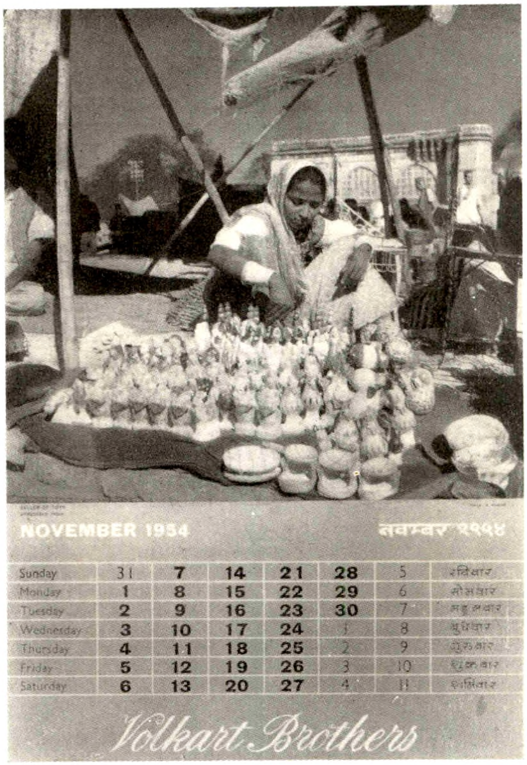
SUN	MON	TUE	WED	THUR	FRI	SAT
31	•	•	•	•	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Santhal Girl

The Santhals of Bihar are a joyous and cheerful people. Dancing is in their blood and both men and women readily find the excuse to display their skill for the benefit of the visitor. Here a Santhal village belle gives a smile of welcome as gay as the flower in her hair or the colours of the beads she wears: These are her most treasured possessions.

Above :
A sheet from Imperial Tobacco Co. of India's 1954 calendar. It was awarded the Institute's Gold Plaque as the best entry in letter-press group.

Right :
Another sheet from Volkart Brothers' 1954 calendar—winner of the Institute's Gold Plaque as the best work in offset printing.



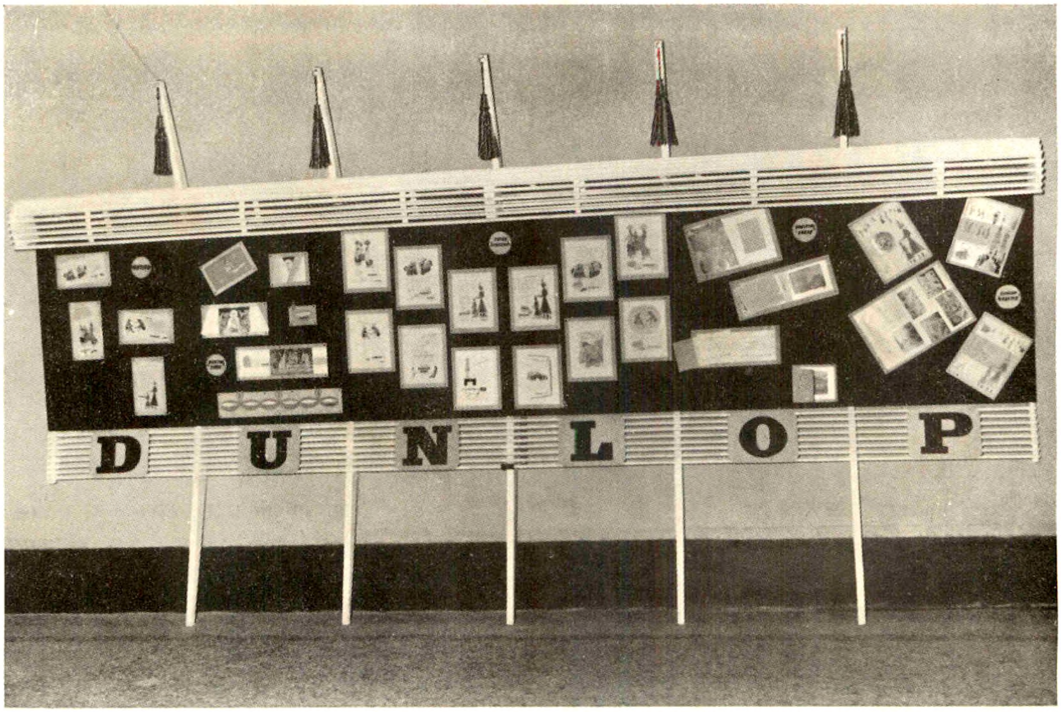
NOVEMBER 1954 नवम्बर १९५४

Sunday	31	7	14	21	28	5	रविवार
Monday	1	8	15	22	29	6	सोमवार
Tuesday	2	9	16	23	30	7	मङ्गलवार
Wednesday	3	10	17	24	1	8	बुधवार
Thursday	4	11	18	25	2	9	गुरुवार
Friday	5	12	19	26	3	10	शुक्रवार
Saturday	6	13	20	27	4	11	शनिवार

Volkart Brothers

various industrial members of the Institute. There was this year considerable improvement in the standard of design, display and printing in the publicity materials produced. Printing was much better represented this year.

Really new were the colour prints dis-



An outstanding display stand in the Commercial Section of the Art in Industry exhibition, which won for Dunlop a Certificate of Merit.

played in the Commercial photography section. This is probably the first time that printing of colour photography has been successfully attempted in India. This opens up new possibilities for the use of colour photography in advertising in this country.

Once again the Exhibition has shown the immense possibilities that exist in this country for the production of artistic objects for use.

Besides regular awards and certificates, the panel of judges highly appreciated a number of exhibits for their intrinsic merit as well as production value. No award was made this year in the Ceramic Section.

Institute's Certificates of Merit have been awarded to: Burmah-Shell and Jenson Nicholson (India) Ltd. for their offset printed calendars for 1954; Travancore Rayons Ltd. for letter press printed calendar for 1954; Dunlop Rubber Co. of India Ltd., Reproduction Syndicate, Brooke Bond Ltd. for their respective display stands; Gossain & Co. for printing "Glimpses of Mughal Architecture; Eagle Lithographing Co. Ltd. for silk screen printing; Sree Saraswaty Press Ltd. for outstanding work in the field of quality printing; Ahmed Ali for commercial photography and South End Studio for colour photography; Indian Textiles Co. Ltd. for designs in Banaras brocades and saris; Jawahir Co. for cut-work designs in Banaras brocades and saris and U.P. Govt. Handicrafts for Lucknow chicon works.

TRAINING AND EMPLOYMENT OF TEXTILE DESIGNERS

B. C. Bhattacharya

LOVE of colour and form are innate in human nature. It is therefore, no wonder that primitive man, at a very early stage of his development produced designs of various kinds in colour. According to H. G. Wells, he is supposed to have used, about twenty thousand years ago, a crude printing process to produce designs on the skins with which he clothed himself, using an engraved or painted bone cylinder for this purpose. Some of the earliest examples of designs still extant are the paintings of bison, horses and reindeer painted in bright colours on the walls of the caves at Altamira.

So far as India is concerned, reference to fabrics woven with gold threads is found in the Rig Veda. It is also on record that gorgeous Indian fabrics printed in colours were prized by the Romans in the halcyon days of the Roman Empire.

In addition to past records, some direct evidence has recently become available which has conclusively established the existence of the cotton textile industry in India about five thousand years ago. One small sample of cotton cloth and two pieces of string one dyed and the other undyed, were found in 1928 in the excavations at Mohenjodaro the civilisation to which has been assigned the date of about 3,000 B.C. These are believed to be the oldest authentic samples of cloth and yarn in the world. Marco Polo, wrote that "Masulipatam produced the finest and the most beautiful cottons to be found in any part of the world". According to Bernier "Masulipatam chintzes used to line the walls of the Imperial Durbar Hall and as screens, were so beautiful that painted they looked natural, as if the spectators were gazing at a parterre in a garden. The chintzes from these parts, by their detectable designs and ravishing beauty, enchanted fashionable customers in every country."

In this connection it is interesting to note that the term calico itself is derived from Calicut, the name of the town where the British first landed and from where large quantities of calicoes used to be exported.

In spite of many vicissitudes our tradition of craftsmanship has not yet completely died out. Weaving, dyeing and printing by hand is not only one of the earliest cottage industries of this country but it is also the most widely spread. In fact, there is no State in India which has not got its own handloom industry. As it caters mainly for local needs it is not surprising that each region has developed its characteristic designs in weaving, printed embroidery to satisfy the prevalent taste or fashion of the locality. These are the traditional designs we find today in every part of the country. They are exemplified, among others, by the exquisite brocade and saris of Banaras woven with gold and silver threads, the shawls of Kashmir, the patolas of Gujarat, the bandhana work of Rajputana and Orissa, the Baluchar saris of Bengal, the phulkari work of the Punjab, the Jamdani saris of Dacca, the embroidery of Kathiawar, the kalamakari work of Masulipatam, the amrus and himrus of Hyderabad and the many colourful designs produced by the people living in the hills of the north-eastern frontier of India.

As the technique of producing these beautiful designs has been handed down from father to son for generations, many of their present exponents have no doubt developed a high standard of manual skill and craftsmanship. But, unfortunately, the vast majority of these craftsmen have not had the benefit of any scientific training or of contact with the outside world. As a consequence, they are unable to get away from their hidebound traditions and produce anything new. This weakness of our cottage textile industry can only be removed if the services of properly trained textiles designers become available for this purpose.

TRAINING OF TEXTILE DESIGNERS

Designs in textile materials may be produced by a number of methods which may be broadly divided into the following classes:

(1) Designs produced by weaving: One of the commonest examples of this type is the honey comb towel.

(2) Designs produced by dyeing and weaving, that is, by the weaving of dyed yarn: This category includes a large variety of furnishing fabrics, shirtings, coatings, saris etc.

(3) Designs produced by calico-printing: This group includes all dress materials etc. which are commonly known as printed goods.

(4) Designs produced by knitting: A common example of this kind is the pullover.

(5) Designs produced by embroidery: This class includes Kashmir shawls and many designs on blouses etc. usually done by hand but sometimes on machines.

(6) Designs produced by other methods: such as lace making, chicon and applique work and the making of namdas etc.

The question now arises as to what subjects a properly trained textile designer should know. Briefly stated they are as follows:

(1) He must have a thorough knowledge of the principles of fabric structure, textile designing and analysis of fabrics.

(2) He must possess at least an elementary knowledge of weaving mechanism, including dobbies and jacquards.

(3) He should have a working knowledge of the principles of dyeing and calico-printing.

(4) He should have some elementary knowledge of knitting and embroidery.

(5) He must have a thorough knowledge of drawing, printing, principles of colour, historic ornament and traditional designs.

(6) He should have a fair knowledge of the properties of the different textile fibres, both natural and artificial.

From the above it will be seen that a properly trained textile designer is expected to have a knowledge of a large number of subjects, many of which involve training in laboratories or workshops. The introduction of specialised courses in textile designing has therefore formed a natural development of the courses in general technology offered by many technical institutions in the West.

If a student desires to graduate in textile designing he would have to learn a fairly large number of ancillary subjects such as, mathematics, physics, chemistry, textile testing, a foreign language, spinning, economics, electro-technics, costing of cloth, mill organisation, industrial administration, factory law etc.

It will be apparent that the course in textile designing is a comprehensive one and as such requires a fairly long time to complete. Four courses in this subject are offered in many technical institutions both in the U.K. as well as in the U.S.A. So far as India is concerned, there is at present no specialised course in textile designing up to the degree standard, although this subject is taught as a part of the course in general textile technology in most textile institutes. It may be possible to introduce, at a small extra cost, specialised courses in textile designing at these institutions, if there is a sufficiently large demand for the personnel so trained.

In the mean time, it will, perhaps, be desirable to send a few suitable students abroad for training in advanced textile designing. The responsibility of training younger students will primarily devolve on these pioneers. To make this scheme a success suitable openings must be provided for them on their return.

EMPLOYMENT OF TEXTILE DESIGNERS

This leads us to the next important question, namely, whether there is at present a large enough demand in India for highly qualified textile designers. Unfortunately, it has got to be admitted that at the present moment openings for qualified textile designers are rather limited. For this reason talented young men are not generally attracted to this profession. It is therefore of the utmost importance to take such steps as will increase the demand for the services of the trained designers before attempts are made to turn out more men qualified in advanced textile designing.

At present the demand for such men seems to be mainly confined to a limited number of mills which are interested in placing on the market fabrics with novel and attractive designs from time to time. Unfortunately, the number of such mills is not very large.

Apparently, what is needed in this connection is re-orientation of the outlook of the millowners themselves, many of whom do not appear to be interested in bringing out new designs at regular intervals. It should be impressed on them that good designs have a considerable sales value, not only in this country but also abroad. With a little foresight and planning it should not be impossible for many mills to place on the market some new and attractive designs every year. Ultimately, it may be possible to work up to the position when a large number of mills will bring out new designs every season, as is done in many advanced countries of the West. To bring about this change in the outlook of the millowners sustained effort spread over a number of years is needed.

In recent years the calico-printing industry has made some headway in this country. It may be divided into two groups, namely, the mill industry and the cottage industry. So far as the former category is concerned, the printing department generally forms part of a large mill. In this connection certain facilities, such as the engraving of copper rollers, are now available in India for which formerly orders had to be placed abroad. This has now made it much easier to introduce new designs in calico-printing.

Attractive designs are even more important in calico-printing than in weaving, as the buyer is attracted to these goods primarily by the beauty of their designs. In this case the production of new and attractive designs from time to time should be rather the rule than the exception.

So far as the hosiery mills are concerned, the majority of them are comparatively small units and as such have not found it worth while either to install machinery required for the production of knitted fabrics with designers or to employ textile designers.

Embroidery is practically a home industry providing a congenial occupation to housewives during their spare moments. Certain embroidered materials such as Kashmir shawls, have, however, a fairly large demand. They are therefore produced on the cottage industry basis.

Other miscellaneous industries such as lace making etc. are not yet of sufficient importance to merit detailed discussion here.

So far as the cottage textile industries are concerned, there is considerable room for the introduction of new and artistic designs. But this is contingent upon the proper organisation of these industries in which the various Governments are expected to play their legitimate part. Some States have already made considerable progress in organising their handloom industry on a co-operative basis. This has not only resulted in an improvement in the economic condition of the weavers but also in the introduction of better designs.

India before partition contained about 20 lakhs of handlooms employing over 40 lakhs of people, including full-time and part-time workers. This is therefore unquestionably the largest single industry in India and provides more employment than all the organised industries put together. It has therefore great importance in our present economic set up.

In order to rehabilitate this industry it is necessary to bring into being in each State an organisation which will supply to the weavers yarn accessories and artistic designs, standardise the products, inspect, finish and pack them and arrange for their transport and marketing, provide the necessary publicity and propaganda and collect the relevant statistics and commercial intelligence.

The organisation of the handloom industry on the above lines will make it possible to plan ahead and bring out new designs at regular intervals. This will not only improve the whole industry but will also provide employment to a considerable number of textile designers.

The possibility of the export of the products of our cottage textile industries should not be lost sight of. Fabrics with artistic designs have an individual appeal all their own and as such have a large potential market abroad. With a proper central organisation to promote the export of such products, existing overseas markets as well as new ones may be developed. This will not only bring in much needed foreign exchange but will also prove a great incentive to both our craftsmen as well as our designers.

As this is a work which requires world-wide organisation and contacts it may, perhaps be best undertaken by the Central Government which may utilise the services of its representatives abroad in finding out markets for various Indian goods of artistic design. They may also be expected to supply information regarding the requirements of the various overseas markets.

If both our mill and cottage textile industries are developed and organised on the lines indicated above, it is expected that a sufficiently large demand for qualified textile designers will be created which will justify the introduction of specialised course in advanced textile designing in some of our technical institutions.

It will be seen from the above that our tradition of craftsmanship, which has come down from an early period of our history, is still there. But these designers have lost their creative urge to a large extent due to the lack of scientific training and contact with the outside world. These can be provided by suitably qualified textile designers. In order to attract talented young men and women to this profession the first thing that is necessary is to enlarge the scope and improve the conditions of their employment.

Along with the increase in the demand for qualified textile designers, the facilities for their training in the existing institutions should also be improved. The output of such trained personnel should be closely related to the demand for their service. In the meantime, a few qualified students, who can be assured of suitable employment on their return, should be sent abroad for training in advanced textile designing.

In order to achieve satisfactory results proper co-ordination between the industry and the technical institutions will be necessary. Sustained effort will also be needed to bring about the necessary re-orientation of the outlook of the employers in the textile industry.

DESIGNS IN RELATION TO ORGANISATION AND MARKETING OF HANDICRAFTS

Sudhansu K. Ray

WHILE surveying rural arts and crafts of India during the last few years, I have been meeting with great difficulties in collecting good designs from the living craftsmen who are gradually discarding designs and decorations from their products. In most of the cases they have reduced the range of decorations nearly 90% due to poverty of the agricultural customers who cannot afford to pay for the decorations, but are bound to purchase utility goods merely for domestic and other purposes. Rural customers are, therefore, becoming accustomed to use unwillingly non-decorated household articles affording no chance to the rural artisans to produce any highly artistic object. This is the reason why rural India, which even a few years ago, had glorious traditions of artistic illustration is having crafts without designs and colours.

At present there is even no definite design policy to control the execution of indigenous crafts. What is seen is only an unworthy survival of old tradition. The old conditions of the country have changed, the old designs of utility goods have also become meaningless to the modern people and the traditional craftsmen have lost the power of new initiative. Hopeless and helpless craftsmen who are their own designers as well as manufacturers have practically given up their hereditary occupations as a whole in many centres. As a matter of fact, there is no one in rural India who is now treating his design policy seriously. Mr. Collin Anderson says, "Those who find themselves able to conduct their business as manufacturers, or otherwise, without having to treat their design policy with great seriousness, are living in castle of sand which will, with quickening speed, cease to be comfortable strongholds." This is equally applicable to the modern managers of our Craft Studios. Time has come when they should reform their old traditional design policy for the promotion of our decadent arts and crafts. But I am sure that it cannot be an easy task to them who will undertake this revival work. We should remember that there is too great a risk of a sudden change in the traditional design, however, worn-out it might be, or immemorably weather-beaten or out of date, dismissal of an old system and replacing it by a new one. I was warned by Sri D. P. Roy Choudhury, Principal, Government School of Arts and Crafts, Madras, when I was surveying the rural crafts of Andhra on behalf of the Indian Institute of Art in Industry, in the following manner. He said in a lecture: "Every form of craft developed in one village bears a distinct pattern. The characteristic is a heritage, since the evolution of technique happens to be a family trade, the process of execution being handed down from one generation to another. The inclination to develop one particular type of design is, therefore, conditioned by prevailing taste of the local people. The utilitarian aspect in the circumstances cannot escape the alternative of familiar pattern that brings the individual consumer in contact with the object to be sold. This is where new suggestions of pattern are likely to come to clash with old; and to avoid the unpleasant intrusion of foreign element into the traditional pattern motifs, it needs not only a thorough study of the craftsmanship and the purpose of the finished products, but also imagination to create a harmony between the new trend to be introduced and the existing patterns."

Under these circumstances, I quite agree to the suggestions of the Design Congress held in London, September, 1951. "A successful design policy grows naturally within the firm ; can be stimulated but not built from outside."

Therefore, the only way to revive our crafts at the present moment is to help and stimulate the craftsmen to form their own design policy by themselves, on the basis of their old traditional patterns. We have seen that to adopt a new design policy in accordance with the periodical needs, Indian craftsmen took only a few years at the reigns of the Mauryas, Guptas, Senas, Mughals or even of early Europeans and it is hoped that they will once more be able to adopt the same at the beginning of this historic period of independent India within a few years. There lies the talent which requires only proper stimulation and careful guidance.

I humbly suggest to the modern organisers of Indian handicrafts that the following design policy may be adopted for all types of handicrafts, textiles and other utility goods—"The age-old classical and popular designs of Indian art traditionally composed by the caste guilds of craftsmen at the various centres of India, according to the fundamental rules and regulations of the different regional colour grammars, with necessary additions and alterations to suit modern household circumstances, may be adopted tentatively as the modern design policy of Indian arts and crafts." Let the design policy grow among our craftsmen alone and if the above mentioned policy is accepted to begin with, our craftsmen will not as a whole be separated immediately from their hereditary skill and deprived of their ancestoral knowledge as well as will not be left in an unknown sphere of art where their imagination may fail. The craftsmen may be asked to do something which they can understand. Merely for the sake of 'modernism' they should not be dragged to a field of non-traditional designs which are unintelligible to them and unappreciable to their millions of rural customers. If the above policy is followed and the rural craftsmen are sympathetically stimulated they will get ample scope for self expression and encouragement to invent necessary and suitable designs to incorporate in their future trade with due consideration and in due course.

The immediate task before us will then be to introduce the process of standardisation of products manufactured in the rural areas, so that the marketing problems become easier and the graded products fit in with the grades of purchasing public. The old processes of native marketing should also be studied and remodelled. It is interesting to know that the Indian craft-products used to be marketed in the past through the following ways:

1. Purchased directly by the consumers living in the neighbourhood of the craftsmen's studio. 2. Through the local non-caste dealers of Bazar or Hat. 3. By Baniks, the caste-merchants and, most effectively through the rural fairs.

Proper display and sale of finished goods failed to achieve their goal mainly for the failure and dismissal of hereditary Banik-guilds at the beginning of this era and now the importance of the rural fairs has also gone down much. Both these means of craft-marketing methods should be reorganised and remodelled on modern system, namely (1) by forming guilds of craftsmen and co-operative units of the dealers and (2) introducing modern exhibition methods to control the rural fairs and festivals. But all our efforts to revive indigenous arts and crafts should first be put forth for the organisation of designs even before we do anything for the technical advancement of Studio organisations.

MODERN BOOK PRINTING

S. N. Guha Ray

BOOK production has always been an art even before the art of printing was invented. Probably all of us have seen Jain manuscripts, beautifully illustrated by the calligraphists. Just as printing type was made to imitate the calligraphist's handwriting, so the printed book also followed the handwritten book in its style and lay out. There has naturally been a vast improvement in the production of books since moveable types were first invented in Europe by Gutenburg in the fifteenth century. The essentials which go to the production of an aesthetically accepted book, on the material side, are good typography, i.e., type and its arrangement, illustrations, ink, paper and binding.

What formerly was the duty of the calligraphist has now devolved on the typographer. In these days of mechanisation, a book to be beautifully produced must be planned beforehand. When mechanisation first set in printing we got some of the most abominable specimens of printing. But by the end of the 19th century the artist in the printer gradually asserted himself and though it received a set back during the second world war due to scarcity of paper, we are now having beautifully planned and printed books. It must be said in praise of the typographer that even in the days of paper scarcity he planned his books, within the limits, quite nicely.

In the planning of a book the first question is, what kind of a book it is. Because on the answer to this question depends its general appearance. A catalogue and the first edition of a fiction cannot be of the same appearance. Even a single drama like Henry VIII of Shakespeare cannot have the same format as that of his complete works.

Once the question of the format is settled then the next question—choosing of the type face, has to be done. As Paul Beaujon says, "Type, the Voice of the printed page, can be legible and dull, or legible and fascinating, according to its design and treatment. In other words, what the book lover calls readability is not a synonym for what the optician calls legibility." Aesthetic dominates in the selection of the type face and size. A typographer in selecting the type face has often to depend on the nature of the book to give the pages an 'atmosphere'. In books with illustrations, the typographer has to consider the nature of the illustrations. Where the illustrations are heavy line or scraperboard drawings and their number is considerable then a heavy type face has to be chosen. The typographer who has to handle the European languages is fortunate to have a repertory of a large number of type faces and sizes to handle and select from. In selecting the type face he has to consider the nature of the book, the particular class of readers to whom the book should go, its length, its size, the type area and the leading between the individual lines. The colour value of a page of type usually varies from jet black to grey. Leading between the lines has the optical effect of altering the colour value on a printed paper. The colour value of the printed page is also affected by the colour of the paper. Again the typographer has to take into consideration the fact that certain type faces like Caslon, Garamond and Perpetua attain a beautiful flowering effect in their larger sizes only in contrast to Fournier, Plantin and Imprint, which are successful in their smaller sizes. Important differences occur among the various type faces even where the body size is the same, which the typographer must take into consideration while planning his book. These may be classified as:

(*a*) Width of the letters, (*b*) Size of the type face on the type body, (*c*) Shading of the thick strokes, (*d*) Length of ascenders and descenders, (*e*) Size of capital letters, (*f*) General weight and colour of the type face.

After selecting the type face and size the typographer has to select the margins of the page. Margins are what the mount is around a drawing. They set off and enhance the type area and display the type page to its fullest advantage. The margins and the mounts are naturally subject to the laws of proportion. In calculating this proportion in case of margins, two pages of the book, as they open out, are always taken into account. There must be more space at the foot than at the head as otherwise the type will appear to be falling off the head. As the two facing pages form one picture to the eye, the inner margins together should not exceed each outer one in width. A good proportion of the margins of a page is: inner 1, upper $1\frac{1}{2}$, outer 2 lower 3.

Then comes the question of the head-lines or as we call them in our country, folio-heads. These are usually in two parts: the title of the book goes on the left hand page and the chapter title on the right, in most places abbreviated for the sake of space. Sometimes the right hand side folio-head gives a summary of the particular page which it heads. The types selected for the folio-heads are generally capitals, small capitals or italics of the same face as used in the text pages.

The Chapter heading usually consists of the number of the chapter followed by the title. In some of the English publications the chapter number consists of a plain numeral in Arabic or Roman figure but nowadays the figure is mostly preceded by the word 'Chapter', e.g., Chapter 2. If there is a title, the same forms the next line. Each chapter normally begins on the left or right hand side of the page and convention requires that it should be on a fresh page sunk several lines deep in the page. But in case of low cost books the chapter openings generally run on in the same page where the previous chapter ends.

Next comes the planning of the Preliminaries or as they are called in short, 'Prelims'. This is a very important section of a book and includes all the introductory pages which go before the main text commences. It is the usual practice to set them after the main text pages have been set and made up into pages. They are given separate page numbers in roman lower case numerals. In some books the preliminaries include half title, title, imprint and contents pages but in others they contain quite a respectable number of pages and include half title, title, printer's imprint, year of publication, dedication, acknowledgements, contents, list of illustrations, preface, introduction and corrigenda. The half title may seem rather superfluous but it has important uses. Being printed along with the 'Prelims', it ensures that the page is of the same quality of paper which is used in the book. Secondly, it protects the title page from any glue from the boards permeating the title page. It plays a simple part and is very modest in appearance. It requires almost no typographical display. The title of the book is usually set in the Capital letters of the fount used in the text. It is either set centred or to the right but above the optical centre.

The title page of a book has always been a prominent feature in a book. It is here that the typographer can show his skill as an artist. According to Stanley Morrison, "The history of printing is in a large measure the history of the title page." Of course, nowadays, we are satisfied with a much simpler title page. The decorative emphasis now has shifted to the book jacket. But as the book jacket has a very short life the serious book lover always looks at the title page for the information he wants about the author, the publisher, the year of publication, etc. The title page will ever retain its place of importance in the sphere of book production.

Space does not permit me to go into more details about the construction of the modern book. But I think I have been able to give you the bare outline of the plan of work which a printer has to prepare and follow in producing a book. I am not going into the quality of paper, ink and binding that go to the making of the book nor about the actual printing. In the sphere of producing the book beautiful it is the typographer who not only plans but also builds the edifice brick by brick as it were.

In India, printing came sometime in the latter part of the 18th century with the Christian missionaries. Bengali, Devanagri and Arabic punches for type matrices were prepared by one Panchanan Karmakar and his disciples. Some of the Bengali books printed in Calcutta during the eighteenth century are preserved in the library of the Bangiya Sahitya Parishad (The Bengal Academy of Literature) and the National Library, Calcutta. One of these books is surprisingly on the subject of development of Printing in Bengal and was printed in 1872. Printed in demy octavo format in Pica types, it is still a specimen of fine printing.

It will be no exaggeration or immodest for me to say that the printers of Bengal are nobly carrying out the traditions of the best typographers of the world though they are handicapped for lack of trained craftsmen and standardised materials.

PROBLEMS OF COLOUR PRINTING

N. K. Gossain

To reproduce really quality printing we need paper of a very good grade, properly ground ink with a suitable good machine, a skilled machineman and a very keen supervisor with very good colour sense. He must know blending of colour and a visualisation of the after-effects of the blends he makes to match the original art work of drawing. Many problems that confront quality colour printing are:

PAPER

First is paper. We have seen that in spite of taking all possible steps we find sometimes the printed job to be out of register. The main cause of non-register is stretching of paper and worn-out bearing of the cylinder. The latter, of course, must be set right if one desires a quality production and the former can be solved by seasoning the paper. In our country, papers we get from local mills are very fresh and the makers send them out of the mills within a very short time they are made and we, printers, very often use them for printing immediately they are delivered to us. This paper does not get proper time to be seasoned and naturally stretches where there are solid blocks. This practice must be put a stop to. I have seen from my experience that local paper stretches much less if they are kept in stock for a minimum period of six months. In this respect foreign paper is placed in an advantageous position. Foreign mills export paper after they are made and it takes sometime to reach this country and for some time it is kept in the stock of the importer and finally comes to the press and thus much time is lost between making the paper and final printing and thus it gets sufficient time to be properly matured or seasoned. To ensure correct register two feeding edges of the paper must be cut, as edges of the paper in reams get damaged in handling.

In case of letter-press printing suitable screens are to be chosen for block making for paper intended to be printed. 55 to 65 screen blocks are to be made for newsprint, white printing, bank paper etc. and 85 to 100 screen for imitation art and 133 to 150 screen for one colour or multi-colour jobs on imported art paper. Line blocks, of course, can be printed on any of the above paper with equal efficiency.

ORDER OF PRINTING COLOUR IN COLOUR PRINTING

It has been the tradition of process engravers, in general, to proof up yellow first, red second, blue third and if fourth colour is needed, black is printed last and they send such progressives to their clients and printing houses to follow when printing the plates and printers follow them for correctness of reproduction. But experiments by changing order of colour have proved that in almost 70% cases better results are obtained by printing red, blue, yellow and black and red, blue, black and yellow. It is dangerous to follow the above order in 100% cases. There are definite cases where the above order may prove faulty—specially where clients want a matt finish.

There is a definite advantage in printing yellow last and it is the set-off. There is a likelihood of set-off on the final colour than on any other. If black is the final colour and if it sets off, it will be very noticeable. If yellow is last and it sets off, it will be hardly noticeable. Yellow is also an important colour and if run first it will affect the whole job. If yellow is run last, you will be able to see how the picture is going to look and make adjustments accordingly.

MAKE-READY

Time spent in pre-make-ready will be more than repaid by smoother running when the job is actually on the press. Remove the plate from its mount and level both sides of the wood. Make sure that mounts are perfectly square. The cylinder is to be covered by one piece tough Manilla board, then give six sheets to twelve sheets of tissue paper and finally cover it by one piece of heavy art paper. If you find your impression very heavy remove sheets of tissue paper as would be thought necessary, bearing in mind that there should be no impression mark at the back side of the printed surface. If you find you are not getting even impression inter-lay the block as is necessary till even impression is obtained. Ink plates should be inked sufficiently and attention must be given that dots do not clog. Under-inking always kills the effect of quality printing.

It has been seen that better results have been obtained by packing the cylinder with rubber sheets.

RUNNING

To ensure perfect results, progressives must be followed as far as possible. Colour progressives must be matched with final running. Colour either in day light or under a day-light lamp. It is very difficult to check colour under an ordinary artificial light.

Colour jobs must be run slowly and during running a constant check should be kept on register, specially when the plates are fairly solid. A good deal of impression will be needed and the cylinder may be slightly overpacked. This may cause the plates to creep, thereby losing register. It is advisable to run about sixty sheets of paper at the start of the job. Put these sheets through the machine at regular intervals throughout the run to make certain register does not vary.

Alertness is always necessary in colour printing. If the register is out by the slightest degree the effect of the subject will be smudgy and details obscure. The general effect of colour will also be different from the progressives.

When printing second, third and fourth colours, it is advisable not to leave the job too long before running the remaining colours. If the first colour is allowed to dry hard, it is almost certain to cause trouble when printing successive colours and there is a possibility that these colours will not take.

It is difficult to lay down hard and fast rules because drying of ink is fully dependent on the weather and properties in the ink. But it is a standard rule that successive colours should not be printed till the colour printed dries sufficiently to take another colour. If the successive colour is printed before the first, second or third colour is dried, the final effect will not be happy and you will not get the desired effect.

When starting colour jobs it is advisable to make-ready the plate with black rather than with yellow. The black will immediately reveal any weakness in make-ready, specially when we print solids. If yellow is used it will be difficult to know whether the correct amount of impression is being carried. When registering the blocks for the successive colours, do not work to the edges of the blocks, but to the actual picture.

A magnifying glass is necessary for this type of work. Not only will it reveal whether the position is correct, but also whether the dots have long tails, thereby giving a clue as to whether there are troubles with slur or over-packed cylinder. A magnifying glass will also reveal the rose colour effect which can be seen only if the plates are printed in correct register.

Colour jobs must be inter-leafed and should not be stowed high as this may cause uneven stretching. It may also cause slur, bad register and sticking. Handle printed sheets as little as possible and keep the printed sheets covered whenever practicable.

MATCHING THE ORIGINAL ART WORK

It has very often been noticed that the process engravers cannot get the colour used by the artists. This can be avoided if the commercial artists do not use colour as freely as they generally do but restrict themselves to the effects of four standard colours, yellow, red, blue and black. The printer also can come very near to the art work if he blends colour himself and uses the right strength of ink with correct visualisation.

Lastly, I think it will not be out of point to mention that in order to obtain better results every printing house should maintain a research and proofing department which is, no doubt, expensive. At the same time this industry should get the patronage of firms and organisations who have real love for quality production or reproduction.

PRINTING INK AND COLOUR REPRODUCTION

W. Dobbie

COLOUR reproduction requires close co-operation between artist, block or plate maker, printing ink manufacturer and printer.

The artist appears to derive the greatest pleasure in painting very bright colours. He can do this quite easily due to the long range of pigments at his disposal. We, Ink makers, can use only a limited range of pigments. Another advantage he has is that when brushing colours he can carry any film weight of ink he desires. We have to reproduce these colours at a limited and generally uniform film weight. I feel that in the first place artists should aim at producing colours which are quiet and well selected. Let's take a calendar for example, This has to be observed every day for one year. If this is very bright and gaudy the immediate reaction 9 times out of 10 is that it is very nice, but after a few weeks this soon wears off and the feeling is that the calendar is hideous. Whereas, had the calendar been printed with inks which had been well selected and soft to the eye, the beauty would grow day by day.

Another factor which makes our task still more difficult is that the artist invariably loads his paints with white pigment to aid the brilliance of colour. Now this is all right for us if the job has to be printed on some open surfaced paper such as cartridge and if we have the necessary brightly coloured pigments. We can then add white pigment without fear. But when the job has to be reproduced on a coated stock, as most good quality jobs are, we cannot use white pigment—or at least we can use only a little. The effect of excess white pigment in an ink which has to be printed on a coated stock is that, no matter whether the ink is synthetic based or on ordinary oleoresinous varnishes, the amount of vehicle is not high enough to bind the white pigment onto the surface of the paper. The result is, therefore, that the ink will rub-off. What we have to do, then, is to use the whiteness of the paper as the white pigment in the wash. The effect of this is that the brightness cannot be re-produced and the print looks much more dull. The only advantage in using the paper as white, is that the ink will dry with a much better finish.

Brightness means high cost. We have to use organic pigments which are very costly and the finished ink is therefore much too expensive for the average Indian printer. Take an emerald green for instance. It is the simplest job in the world to make a passable emerald green from a chrome yellow and bronze blue, but artists do not make their paints from these pigments. They select a very bright green which cannot be reproduced from inorganic pigments but necessitates the use of organics. This does not apply only to greens, but to every colour.

Far too often the artist suggests a shade of colour to which the print buyer agrees without any regard to the properties of pigments used in printing inks. In consequence, we are faced with the insoluble problem of formulating, for example, the following inks:

(1) A bronze blue for a soap wrapper, i.e. an alkali and soap resisting bronze blue ink.

Now, bronze blue is a relatively cheap pigment ; we have to match a bronze blue shade using numerous alkali and soap resisting pigments. It is not possible. The red sheen which is thrown up from a bronze blue print cannot be reproduced and yet the price of such an ink is very high. (2) An ink based on lithol scarlet for an outdoor poster. In other words the inks must be light-fast and lithol scarlet is one of the worst pigments for light-fastness. Again, we have to match this colour using very expensive pigments which we know are light-fast. (3) A very bright magenta for cheap hand bills. This is quite impossible as magenta pigment is probably the dearest pigment to buy, and the printer would not be willing to pay the high price.

These three examples are only a few of the weird problems we are landed with. In most cases we can produce colours on shade having the necessary resistances but again the price is much too high for the average Indian printer.

Let us take the block maker who has a three or four colour set of blocks to make. His blocks are made. It is now time for him to pull the progressive proof. He may have in stock a set of three colour inks which have been imported. Instead of printing these colours at a reasonable film weight, he simply loads on the inks and submits the proofs to the printer. The printer then has to approach a local ink maker to supply inks which will match the progressives.

We have to match the inks at a film weight application to letterpress printing. The yellow alone is practically a full strength ink and for us to reproduce a full strength ink which has been printed at a very film weight, is out of the question. What we have to do then is to explain this to the printer who usually agrees to accept the strongest inks which we can produce. Even if the block maker uses locally manufactured inks he still loads on the colours. The printer naturally approaches the ink maker whose inks have been used quoting the sales reference numbers and without sending the progressives. When he prints, these inks which the ink maker supplied are found to be weak. Then we have to explain about film weights and what has happened when the block maker has pulled the proofs.

Now, in the United Kingdom, the blockmaker invariably uses a set of inks known as British Standard 1480. These BS. 1480 colours were introduced by the Board of Trade so that all the UK ink makers would supply the same standard shades. This means that the printer does not require to approach the ink maker whose inks were used to pull the progressives. He can approach any ink maker with confidence knowing that he will receive the exact inks he requires.

It is a known fact that many of the bigger U.K. magazines instruct their artists to use BS. 1480 colours at all times. Punch magazine, for example, is normally printed with tints. All these tints have been made originally from these BS. 1480 colours, and it is a simple matter for the ink maker to reproduce these colours.

I would like to drift from the subject of colour reproduction and say just a little about the sequence of colour printing in 3 and 4 colour process work.

Normally the sequence of 3 and 4 colour printing is yellow, red, blue and black is the fourth colour. This sequence can be altered in many ways.

Printing the yellow first is really only required when sharp registration is necessary. It is, of course, essential when a chrome yellow is used. The only disadvantage of printing yellow first is that it is difficult to maintain an even colour strength throughout the run.

Printing the red first will, without any doubt, intensify the greens and also help to maintain an even colour strength of the yellow which will follow. It is not advisable to print red as the last colour down, because the strength is so great that it will exaggerate the reddish tones and so spoil the appearance of our finished print.

The blue is usually printed 3rd or 4th in the sequence of colours because, by adjustment it can change the greens and tone the reds of the picture, and also remedy any inequalities in the yellow and the red printings which may have occurred.

Should the subject contain large highlight areas and the black plate is mainly of outline, it may be printed as the first colour down to good effect by heightening the contrasts in the picture.

A subject with few highlights is improved when the black plate is printed last. In catalogue work, for instance, printing of type and black plate first will ensure that the paper stretch is even over the whole surface, thereby easing registration problems.

A word of warning! Should a printer decide to change the colour sequence from printing yellow first, he should inform his ink maker, who will then ensure that the yellow is absolutely transparent, and the tackiness and drying rate of each colour for matching may be quite a simple one. We formulate the ink and send it to him. We know that the ink is a perfect match. The printer passes the ink over to his machine minder who in the majority of cases, without any hesitation, adds into the ink anything upto 20% of grease or mineral oil. He complains that the ink is greasy and weak and is not drying properly. Of course when we visit the press, the machine minder swears blindly that the ink has not been doctored, but it is not difficult for an ink maker to spot whether or not the inks had been adjusted. This appears to have become a habit with machine minders in this city. They think that an ink will not print without the addition of some compound or liquid.

Regarding inks for offset printing, I would like to express my feelings towards the absurd manner in which offset printers ask the ink manufacturers to supply inks as stiff as possible. This is not the correct way of ensuring good printing and good colour production. This, after all, is 1954 and many developments have taken place in the industry. The outstanding one is the introduction of synthetic resin varnishes. Many offset printers are printing on imported boards. I refer to the very hard surfaced boards of Sweden and Finland. Believe me, it is quite necessary if good results are to be obtained, to use inks based on synthetic resins. These inks set much quicker and can be made to dry, much harder. No reduction is necessary as the inks are supplied ready for use. I sincerely hope that offset printers will realise that for good work all round, all inks should be purchased ready for use. The balance of pigment to varnish would then not be upset, and the colour strength of the ink would be actually much higher than that of the stout inks which require reduction. The mileage of the ink ready for use, is much greater than of the stout ink, because the film weight of ink necessary to obtain the desired colour will be much lower and the ink will go further.

To conclude, it would appear that there is no solution to these problems until the advertising agents make their artist learn something about pigments and their properties, until the block maker produces proofs which have been pulled at ink film weights applicable to the process to which they have to be applied, until the printer realizes that the ink maker surely knows more about inks than he does, and instructs his machine minders not to reduce inks as a mere matter of habit.

DESIGN IN RELATION TO SHEET METAL PRINTING

C. Horsfield

PRINTING used to comprise a group of trades working separately each with undefined objects. A century ago some firms were well organised according to the standards of the time. The majority took things as they came relying on business friends to keep the staff busy ; a few, by the exercise of latent business acumen, built up the organisations out of which have grown some of the giants of today. In more recent years the big leaders have helped to found the trade organisations which have made possible collective negotiations in our many activities. Thus printing has grown to one of the best organised industries in the country. The printing industry has become design conscious. It is a great help when printers understand trends of contemporary design whether the subjects be drawn or photographed, and conversely when designers acquire knowledge of printers' problems. Times have changed indeed when artists and designers express pride in association with trade.

Successful colour printing depends largely on the ability and energy displayed in two distinct departments of the lithographic establishment—the artistic and the printing. These are so dependent on each other that it is important for the artist to possess some knowledge of the methods and art of printing and it is also necessary for the printer to understand what the artist wishes to produce, and with some degree of intelligence and feeling to give effect to his ideas and instructions.

As an indication of the growth of offset printing, statistics are available in America which show that for 1938 the volume was about 150 million dollars produced in about 1,750 factories, whilst at the end of 1950 the volume had increased to 500 million dollars and the number of firms to 3,500.

DESIGNING FOR SHEET METAL PRINTING

I would like to say that there is unlimited scope. So many aspects of design reveal themselves.

Unlike the designing of periodicals, show tablets, posters or any other flat surface, the designer has many more problems to study when designing for metal containers. I will try to point out some of the problems confronting the designer and how he can help the Sheet Metal Printer.

SHAPE

First and foremost is the shape of the container—this in itself is a design and helps considerably in selling a product. So the designer although drawing in the flat has to think in shapes, and what is even more important for many containers "space of display". Containers are usually displayed on shelves, thus limiting the amount of the container in view.

SOLDER MARGINS AND LUG SPACES

There is also a very upsetting factor where the designer is concerned, and that is the solder margins required on certain types of containers. Dependence on what product is being packed usually decides whether the container is inside or outside soldered, or a dry seam. Along with these are the lug spaces required on containers where handles have to be fitted. You will see from the samples that a little more thought is required by the designer when dealing with these two problems. The practice we are trying to maintain is illustrated in this particular design of having the solder margin away from the main design panel and splitting the directions panel into two halves. This beautifies the display angle.

Care must be taken to ensure that packages can be distinguished from similar goods of other makes and that they display better when massed on the store shelf. In America one design unit has constructed several pieces of apparatus in an attempt to measure the aesthetic qualities of a package. The first of these measures the identification value by discovering the visual time required for recognition. This apparatus—a cabinet 3 feet deep is lit internally and fitted with electrically controlled doors at the front. Packages are placed in this cabinet and the doors opened for a set time—say one second —and closed. By this test the best packages are those which can be identified instantly.

Attention value, closely related to identification, can also be studied with the apparatus by placing several different packages together in the cabinet and following the same procedure.

However, as packages are seldom seen individually against those of a competitor, comparisons are more often made by massing the packages as they would be presented in a store.

The design unit referred to has built a section of a store complete with display windows, counters, shelves and lighting and has included all the distractions of background etc. which exist in shopping conditions.

Another novel apparatus for measuring the legibility of lettering is a cabinet internally lit and fitted with a ground glass screen on to which an image of the package is projected. The focus of the lens can, by adjustment, vary the clarity of the image from an indistinct blur to a clear picture. A package with a legible title can be read when the design is completely out of focus.

The importance of a simple means of brand identification cannot be over-stressed. The vogue of unusual or comic names for new products has largely disappeared, as it takes a long time and a lot of money to establish them in the public mind.

COVERING THE TINPLATE

The designer must never lose sight of the fact that on paper printing the white or background colour has first to be printed, making one colour in itself. Not only is it one colour, but in more cases than not it requires two or three printings before the metal is sufficiently covered and a good white achieved. Then again, unlike paper printing where the white stays white, the Sheet Metal Printer has a hard job to keep the white white. Stoving, which is required to dry the print, does not help to keep a good white. But the worst enemy is the varnish which must be applied to protect the print. This tends to yellow the white. In fact the Printer tries to help by slightly tinting his white ink with a very small proportion of blue, to offset the yellowing although it cannot be eliminated altogether. The varnish is stoved at 230°F. for about 18 minutes, this gives a good hard gloss. So a designer can help considerably if he uses white very sparingly on designs and under no circumstances use white as the main effect of the design.

OPEN LETTERING

This gives the printer many headaches, but in some cases more than others. Small open lettering presents a much harder task. The larger it becomes it ceases to be termed open lettering and becomes a shape. The designer can help in two ways:

(1) Minimum use of small open lettering.

(2) Care to be taken in choosing the colour where there is open lettering. For instance, if we have a deep solid patch of blue and in the middle of it some small open lettering, then the printer has the problem of keeping the lettering open and at the same time carrying the amount of colour necessary to obtain the deep blue.

CHOICE OF COLOURS

Designers must know that some colours, for example emerald greens and bright violets, cannot be reproduced correctly by the four colour process. It would be helpful if designers used only colours which reproduce adequately. I believe P.A.T.R.A. (Printing, Packaging & Allied Trades Research Association) have recently sponsored a set of process colours consisting of Process Yellow, Process Red and Process Blue made by Windsor & Newton Ltd. The artist mixes these three colours and may add a black. However, this does not overcome the brightest possible green or purple and it seems that limited range of colours based on B.S. 1484 standard inks will be necessary. No doubt many objections will be raised both by the artists and clients that it is wrong to limit the way in which an artist wishes to express himself. The obvious retort is to enquire the purpose of including colours on drawing that cannot be reproduced in making print on paper or sheet metal. If the artist will limit his colours in the way suggested, he will be forced to create his excitement in reproducible ways. I would like to say here that the commercial artists in India that I have commissioned to work, will not leave the colour alone once it is on paper. They diddle and play about with it so much that it becomes furry and bitty.

Unless the artist has put a special colour in the design, the following schemes will give a good variety of colour and enable the litho artist to work a strong body and also a lighter tint of the three primaries:

(1) Yellow: Any shade most suitable for the subject in hand. (2) Pink: This with a little yellow underneath will give agreeable flesh tints, and may be used pretty freely. (3) Light Blue: This worked over the pale yellows will give pale greens, and over the pink a pale violet. It is a useful colour and the artist will obtain general toning by using it freely. (4) Red: It is advisable to use a madder or crimson ink, as by having yellow underneath a vermilion tone is obtained, while with blue worked over it a purple tone is produced, thus obtaining a variety of reds with one printing. (5) Dark Blue: To be worked as required to give best effect and fullest value. (6) Black: Adds depth and gives the form and drawing of the picture.

The printer has found that some colours are better than others. Whilst the correct shade of colour, the permanency of the ink and its drying or non-drying properties are very important questions for the lithographic printer, an equally important question is what is called the working of the ink. By this is meant its behaviour on the machine, its smooth and even rolling up of the job, its clean and complete transference from roller to printing plate, plate to blanket and finally to the tinplate. These are all headaches to the printer which can be eased by the choice and proportions of colours used by the designer.

DEEP DRAWN CONTAINERS

Serious difficulties arise when designs geometrical or formal in character have to be printed in the flat on tinplate sheets which will later be formed into deep drawn stampings. During the process of drawing (or forming) the metal is drastically deformed and stretched. Thus designs should be avoided which incorporate squares or circles and the accent should be on unsymmetrical or informal designs.

If lettering is to be incorporated, the austere and simple should be avoided and a script style utilised.

For collapsible tubes which are usually drawn four or five times their circumference, this is overcome by the printing being done after the tube has been fabricated. After the base colour has been printed and stoved the design is then printed, the impressions from each colour block being taken on one blanket and transference on to the tube as one print. Thus the designer has to avoid the overlapping of his colours in his design.

REGISTER OF THE DESIGN

Here again the designer can help the metal printer by never losing sight of the printer's register problems.

OUTLINE

(1) If the job has to have a drawing outside then let it be a reasonable thickness for the colours on either side of it to register themselves inside the border. Naturally there is a limit to thickness of outline as not to spoil the delicacy of design, but if the designer knows the problems he can minimise difficulties. (2) Open Lettering going through two colours—Demonstrates. (3) Continuity of design on containers having no outside soldered margins. This does not give the printer a problem as he can only print what is on the machine plate, but however careful the artist has been to square the design it has to go through many stages before final fabrication, and even in fabrication there is the chance of something not being perfectly at right angles.

CONCLUSION

I would like to say how deeply I have felt the lack of appreciation art school students have for typography. During my seven years of designing, reproducing and printing in Calcutta, I have interviewed many art students. They have brought with them specimens of water colours, oil paintings and chalk drawings, but on very few occasions have I seen any good standard of lettering. When I have questioned these boys on the basic principles of lettering they have acknowledged their ignorance of the subject.

Typography is the basis of good designing for the Package Industry and I feel it must be strengthened in the art schools of India.

POINTS TO NOTE

(1) Accept new ideas and work with them. (2) The more printing we can do the more uses people will create for it. (3) People and customers are demanding more colour, let us train more people to give it to them. (4) The whole object of advertising is to build prestige, no client should be happy until he gets it. If a product lacks prestige in its own market, if furthermore it is not reaching outwards and upwards in prestige, it is being badly advertised. (5) Easier ways of doing the same thing plus the elimination of wasted steps can produce more with less effort. New ideas and inventions never put people out of work. "In the last 50 years in America, the working week has been cut from 60 hours to 40 hours ; five times as many people are employed today than 50 years ago". (6) Technical education must receive attention, thought, time and money. Instruction should be available at main schools for learning the latest techniques and in addition to adequate machinery for covering the basic principles of the craft, schools should be supplied with modern representative machinery, equipment and control apparatus, that results of modern research should be made available to teaching staff and students. Periodical visits by specialists be encouraged to ensure both the availability of information on modern processes and the effectiveness of its presentation.

NEWS

& VIEWS

Maharajadhiraja Bahadur Sir Uday Chand Mahatab of Burdwan. He has been elected the new President of the Institute.

Indian Design Convention

The three-day session of the Indian Design Convention, the first of its kind in the country, organised by the Indian Institute of Art in Industry, was opened on Wednesday, the 6th January 1954 at Artistry House, by Maharajadhiraja Bahadur Sir Uday Chand Mahatab of Burdwan.

The main objects of the Convention were to discuss the problems of commercial and industrial design, formulate a design policy for India and lay the foundation for training in Industrial Design in India.

In his opening address, Sir Uday drew attention to the dependence of new industries on foreign designs and the lack of trained industrial designers in the country. He pointed out that the purpose of the Convention was to bring the subject of industrial design paintedly and practically to the attention of Indian industry and the public, to understand the actual design requirement of industry and finally to formulate a design policy to ensure that goods produced in India had an Indian character and at the same time appeal to a wider market.

The Director of the Institute, Mr. Ajit Mookerjee, in his address, explained the essentials of good design and emphasised its value in adding to the saleability of a product, thus helping to extend both the internal and external market, and thereby encourage the growth of national industries.

Discussing the possible sources for inspiration of new design, he drew attention to the artistic ware produced by rural craftsmen and emphasised the need to adopt traditional designs to modern requirements.

Prof. O. C. Ganguly, who presided over the opening function surveyed the development and decay of Indian Applied Art. He suggested three ways for the revival of the dying crafts—State aid, public patronage and the Guild organization of craftsmen. He also emphasised the need of imparting aesthetic value to products of the machine.

After the formal inauguration of the Convention, discussion was divided into four broad sections—Applied Art and Advertising ; Design in daily life, presided over by Mr. Ramendranath Chakravorty, Principal, Government College of Art and Craft, Calcutta ; Handicrafts and Textile Designs presided over by Dr. Nihar Ranjan Ray, Bagisvari Professor of Indian Art and Culture, Calcutta University ; and Printing and Packaging presided over by Mr. H. K. S. Lindsay, Director, Metal Box Co. of India Ltd.

The chief speakers at the different sessions were the following:

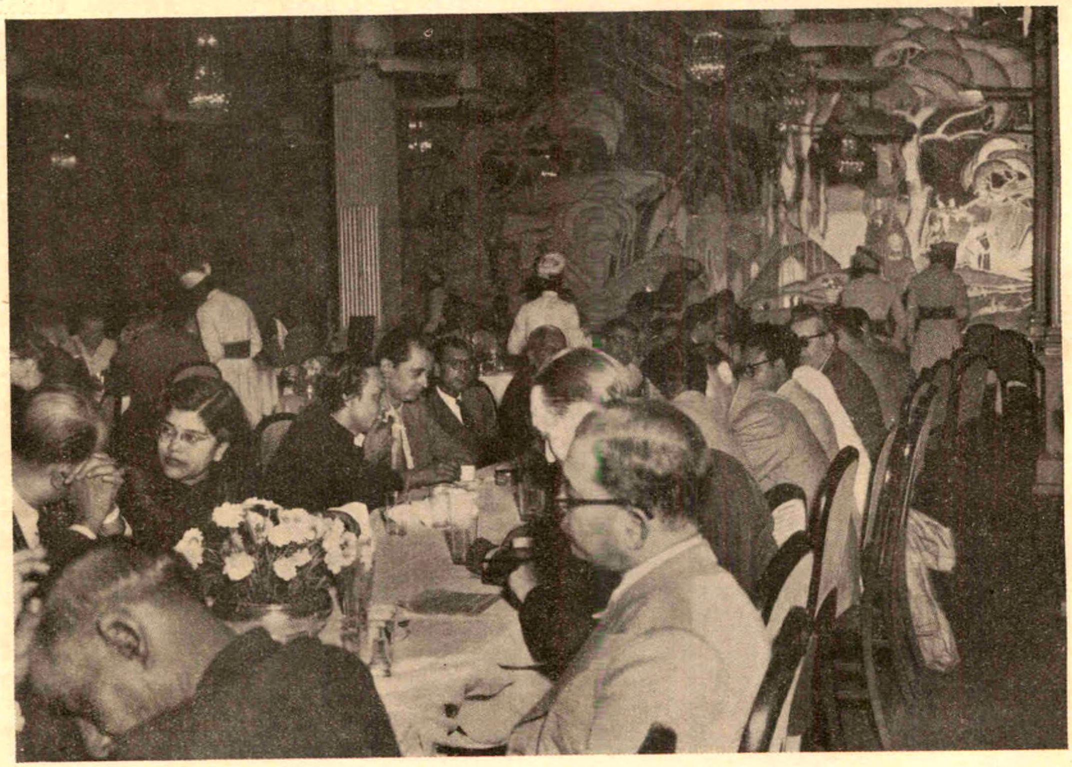
Mr. R. K. Sirkar, M.I.A.M.A. (Lond.), Advertising Manager, Dunlop Rubber Co. (India) Ltd. ; Mr. Makhan Dutta Gupta, Head of the Department of Applied Art, Government College of Art and Craft, Calcutta ; Mr. C. H. G. Moorhouse, J. Walter

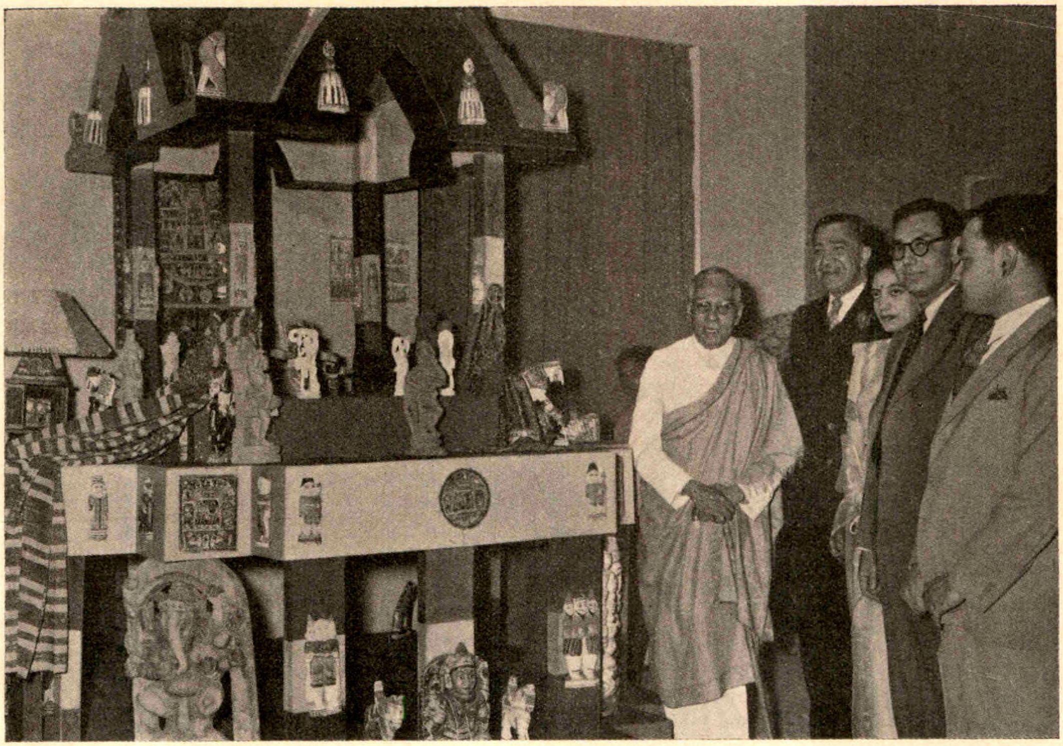
Thompson Co. (Eastern) Ltd. ; Mr. Ahmed Ali, Photographer ; Mr. G. H. Gates-Reed, M.I.A.M.A., Publicity Manager, Shalimar Paint, Colour and Varnish Co., Ltd. ; Mr. Dinesh Dutt, Publicity Officer, Burmah-Shell ; Mr. Gibson Taylor, Master Painter, Jenson and Nicholson (India) Ltd. ; Mrs. Nilima Barua, Adviser, Cottage Industries Directorate, Government of Assam ; Miss Shona Ray, Dip. Text. Design (Lond.), Textile Designer, Delhi Cloth and General Mills Co., Ltd. ; Mr. B. C. Bhattacharya, M.Sc.Tech. (Manchester), B.Sc. (Cal.) ; A.M. C.T. ; F.T.I. ; Principal, Bengal Textile Institute ; Mr. Sudhansu Kumar Ray, Organiser, Rural Arts and Crafts, Directorate of Industries, West Bengal ; Mr. S. N. Guha Ray, Managing Director, Sree Saraswaty Press Ltd. ; Mr. N. K. Gossain, Managing Director, Gossain and Company ; Mr. W. Dobbie, Technical Sales Manager, Coates of India Ltd. ; and Mr. C. Horsfield, Photo-Litho Manager, the Metal Box Co. of India Ltd.

Presiding over the concluding session of the Convention on the morning of the 8th January, Dr. N. Das, I.C.S., Secretary, Commerce & Industries Dept. Government of West Bengal gave a brief resume of the discussions held and expressed the opinion that in the matter of choice of industrial designs, whether in textiles, ceramic or in other consumer goods, Indian traditions in art, sculpture and architecture should be followed without sacrificing the need of practical utility. In the discussions that followed, an attempt was made to formulate the essence of the deliberations so far held into proper resolutions. After a lively debate the resolutions were unanimously adopted.

After the concluding session the delegates were entertained at a luncheon party at Firpos'. The Convention came to a close with an address by Mr. Cecil Stack, Managing Director, Dunlop Rubber Co. (India) Ltd., congratulating the Institute for organising the successful convention.

Delegates at the concluding session of the Indian Convention, presided over by Dr. N. Das, I.C.S., Secretary, Commerce & Industries Dept., Government of West Bengal.





Dr. H. C. Mookerjee, Governor, West Bengal, at the Art in Industry exhibition. Next to him are (from left): Maharajadhiraja of Burdwan (President), Lady Ranu Mookerjee, Mr. Ajit Mookerjee (Director), and Maharajkumar Indrajit Roy of Natore.

Annual Exhibition

The Annual Art in Industry Exhibition was opened by Dr. H. C. Mookerjee, the Governor of West Bengal, on the 5th January. In his opening address the Governor appealed to artists and industrialists to join forces to produce attractive household goods at low cost for urban middle class people. He also emphasised the fact that goods of beautiful design could not be produced in a drab and dirty atmosphere where working conditions were uncomfortable.

The Governor said that he had noticed among the people an awareness of their great heritage, culture and tradition, which should inspire them to strive for a better and brighter future. The Five Year Plan aimed at a higher standard of living for the people and for national prosperity. This high standard was not to be measured merely in terms of money. Development of the people's aesthetic sense was an important indication of a high living standard.

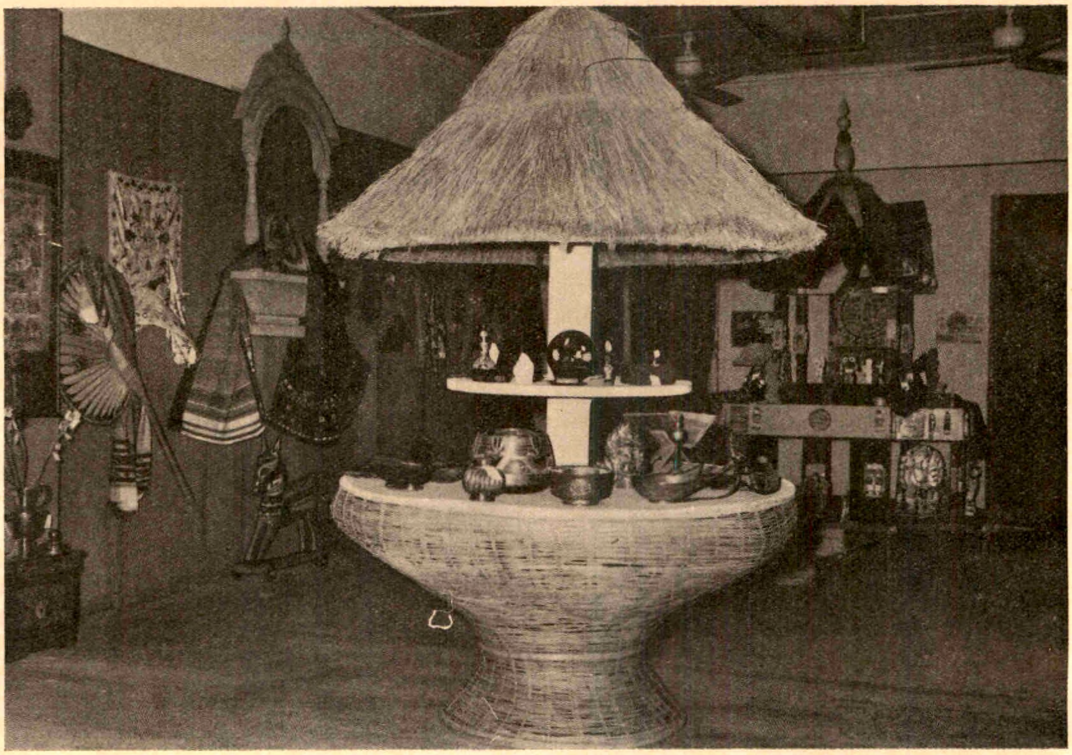
Emphasising the importance of the Annual Art in Industry Exhibition, Dr. Mookerjee said that its success would depend on how far it helped artists and industrialists in their own interest and in the interest of the nation.

The Governor's speech was preceded by a review of the year's working of the Institute by Maharajadhiraja Bahadur, Sir Uday Chand Mahatab of Burdwan, the Chairman.

The Exhibition remained open till the 26th January and drew record crowd. As usual, the local press reflected the general popularity of the exhibition by publishing encouraging reviews.

Other Exhibitions

The Better Homes Exhibition, organised by the Dunlop Rubber Co. (India) Ltd. was held at Artistry House, during the 25th November to 16th December, 1953. The



A view of the central exhibition hall with exhibits mostly collected from various states of India.

first of its kind, the exhibition attracted wide attention and held a number of pleasant surprises for the visitors. It consisted of a nursery, study, kitchen and pantry, drawing room and a verandah.

Kodak

An interesting exhibition of different types of photographic papers was organised at Artistry House of Kodak Ltd. during the first week of February, 1954. Practically every field of photography was represented by attractive enlargements of photographs printed on Kodak paper.

Colour & Home

The Colour and Home Exhibition organised by Jenson & Nicholson was held this year at Artistry House from the 23rd February till 20th March, 1954. The exhibition attempted to show the use of proper colours for four different types of rooms. The European style dining room, fitted with Regency period furniture, had its walls in pale grey with the ceiling in rose. All the furniture were finished in heat resistant cellulose lacquer. The walls of the Indian style dining room were pale green, over which a darker green paint had been applied. Before the second green dried, it had been broken up, thus giving a two-tone effect of light and dark green. The ceiling was pale green.

The walls of the verandah were painted in white and pale green. All the furniture including the bamboo table were painted white. The walls of the nursery were painted pale pink, and the ceiling blue with an overall pattern of white stars. The cot and the rest of the furniture were in pale blue.

Dilip Das Gupta

Mr. Dilip Das Gupta, who has just returned from a tour in Bali and Japan, held an exhibition of his paintings at Artistry House from the 19th February to the 3rd March.

Most of the pictures were oil and pastel portraits of Japanese, Balinese and Chinese women. The landscapes in water colour, however, gave better evidence of Mr. Das Gupta's style as an artist. The arrangements of the exhibition and the framing of the paintings showed a great deal of thought and planning.

College of Art & Craft

The Annual Exhibition of the Government College of Art and Craft, Calcutta, was held during the 22nd December and the 3rd January. The Exhibition was less crowded than last year and it was possible to assess the development of the student artists. There were 557 exhibits in the Fine Arts Section, including paintings in Western and Indian style, Graphic Arts, Sculpture and Modelling. In the Applied Arts Section, there were about 85 attractive items on display. The Crafts Section this year was not very representative.

Academy of Fine Arts

The 18th Annual Exhibition of the Academy of Fine Arts was held at the Indian Museum during the 19th December 1953 and the 31st January, 1954. There were over 500 paintings and 24 sculptures on display. The Exhibition this year gave evidence of careful selection and there were quite a few outstanding pieces of work.

School of Art

"The School of Art at Work" was an Exhibition of the works of the students of Sir J. J. School of Art held during February at Bombay. The unique feature of the Exhibition was that it was held in the open air for the first time in its history. The applied arts section attracted great attention.

Children's Festival

The Children's Little Theatre organised a seven-day programme for the second year in succession, at the Quadrangle of the Indian Museum, Calcutta, in February last. The festival is particularly memorable in that it took the first concrete step towards immortalising the memory of the great artist, Abanindranath, by laying the foundations of the first Children's Garden Theatre, named Abanmahal.

Three Artists

An Exhibition of paintings by Stella Brown, Desmund Doig and Narbahadur Gurung, was held at Artistry House from the 6th to the 11th March, 1954. Stella Brown had on show 22 pictures painted mostly in pastel colours. Narbahadur Gurung's was the largest contribution to the exhibition. His paintings have a primitive quality, with an enormous range of colours. Doig's room was the third in the exhibition. The chief colours used by him were red, blue and purple. In both colour and form Doig seems to be plumbing the depths of a new spiritual experience.

Six Seasons: Barada Ukil ; published by Dhoomimal Dharamdas, New Delhi. Price: Rs. 10/-.

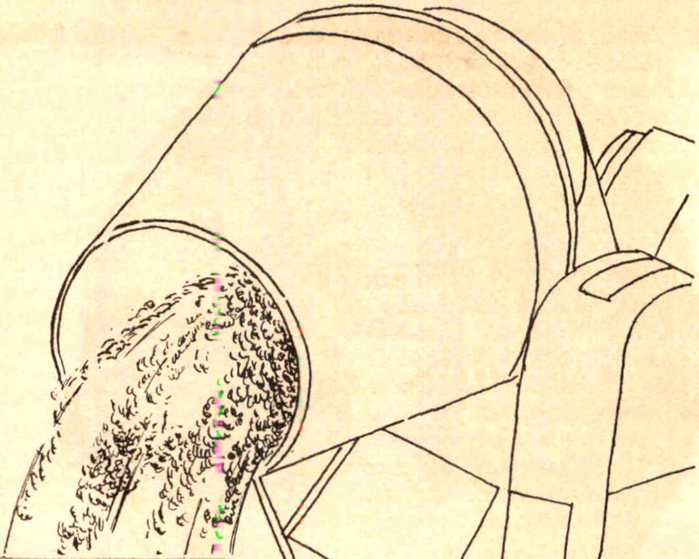
The Delhi publishers, Messrs. Dhoomimal Dharam Das have now added Barada Ukil to their series of portfolios of modern Indian masters. Mr. Ukil occupies an important place in the Indian art world today, both as an artist and as an organiser and art-connoisseur. He is really well-known as an artist of the Revival—striving to infuse a new spirit and meaning to the now forgotten canons of Indian art.

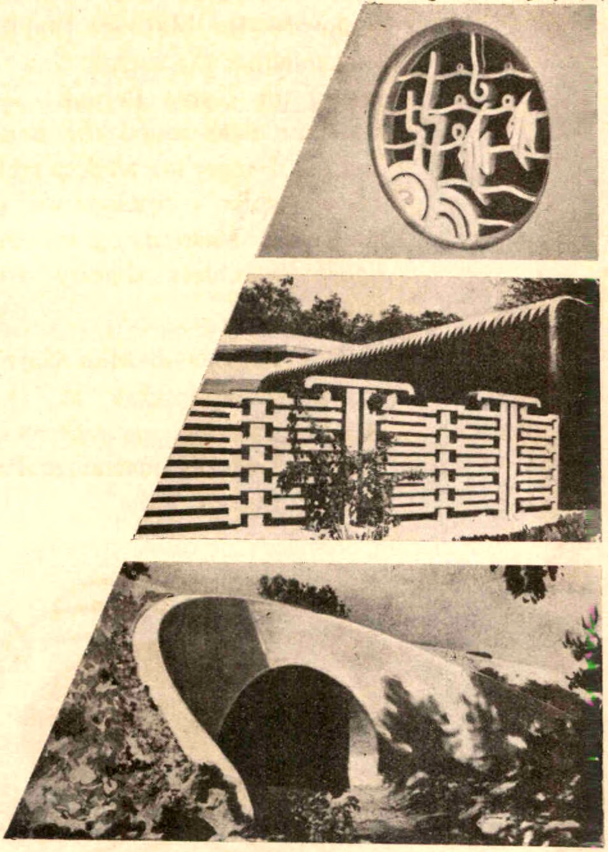
The present portfolio, as the very title suggests, includes six reproductions representing six Indian seasons, done in Rajput and Pahari style in wash. They, however, show only one facet of Mr. Ukil's skill and technique. Drawn in Indian tradition, Mr. Ukil reveals in these paintings his mastery over line and colour. The forms however appear to be merely stylised. Another important feature of the paintings is that the artist has tried to give a miniature effect, though not very successfully except in one or two cases.

Sardar K. M. Pannikar's introduction and the description of paintings in verses by Mr. Harindra Nath Chattopadhyaya, M.P., have added greatly to the value of the portfolio.

The publication, technically speaking, however, leaves room for improvement. The publishers who are rendering a great service in popularising modern Indian art, we hope, will pay more attention to this in future.

Beauty with *Concrete* the Structural Plastic





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This celebrated fifth century sculpture—the Mathura Buddha—exemplifies the artistic flowering of the Gupta Period. The face, the halo round the head, and the drapery are all delicately carved while a combination of mass and plasticity gives the figure matchless dignity and power.

In the flawless execution of such wondrous sculptures as this standing Buddha, implements of Steel helped the master craftsmen of ancient India.

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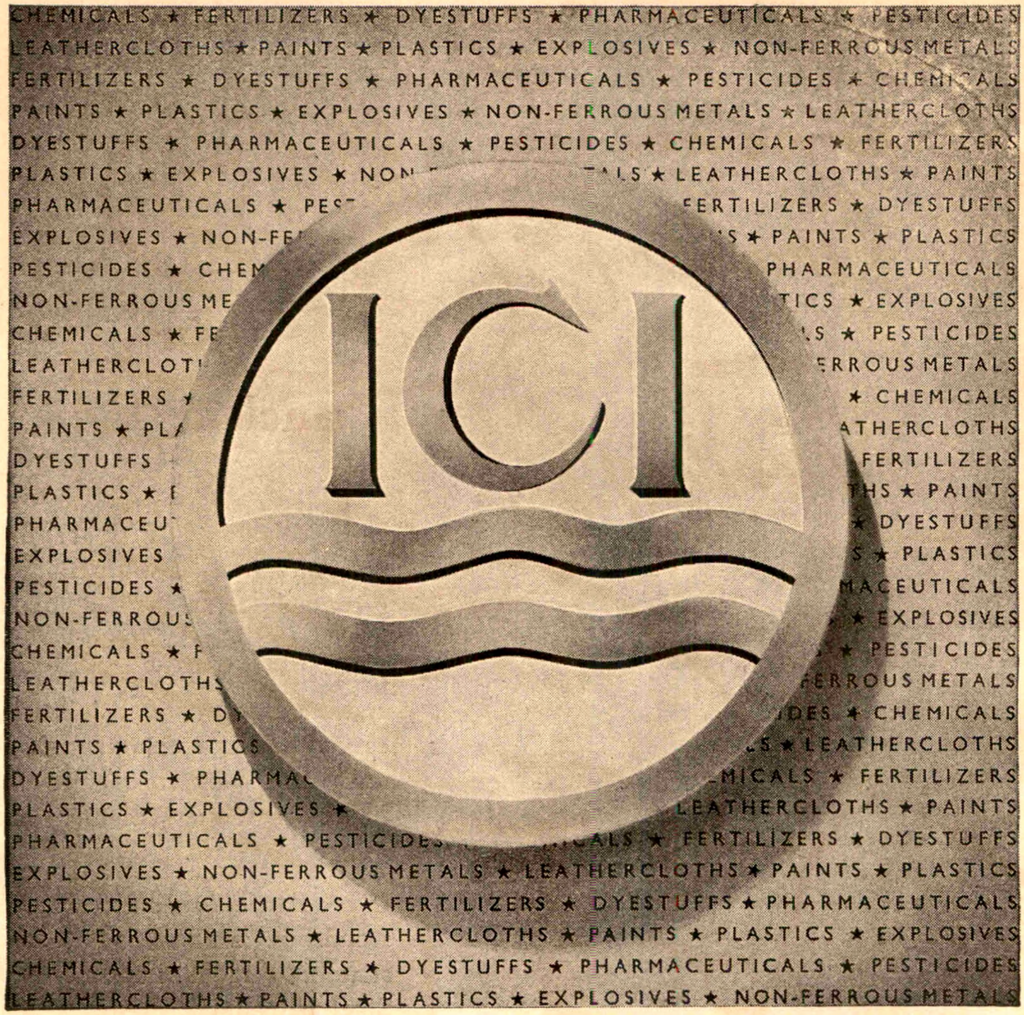
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Gauhati

Assam is noted for picturesque costumes, Manipuri dancing, tea plantations and above all, lovely and incredibly slim-waisted women. The people of Gauhati are light-hearted, and courageous in the face of heavy odds.

In Gauhati, motorists are faithful to Triple-Action Mobiloil and fill up at the sign of the Flying Red Horse.

Like motorists throughout the world, they know that Triple-Action Mobiloil Saves on Wear. Saves on Repairs. Saves on Gasoline... and that

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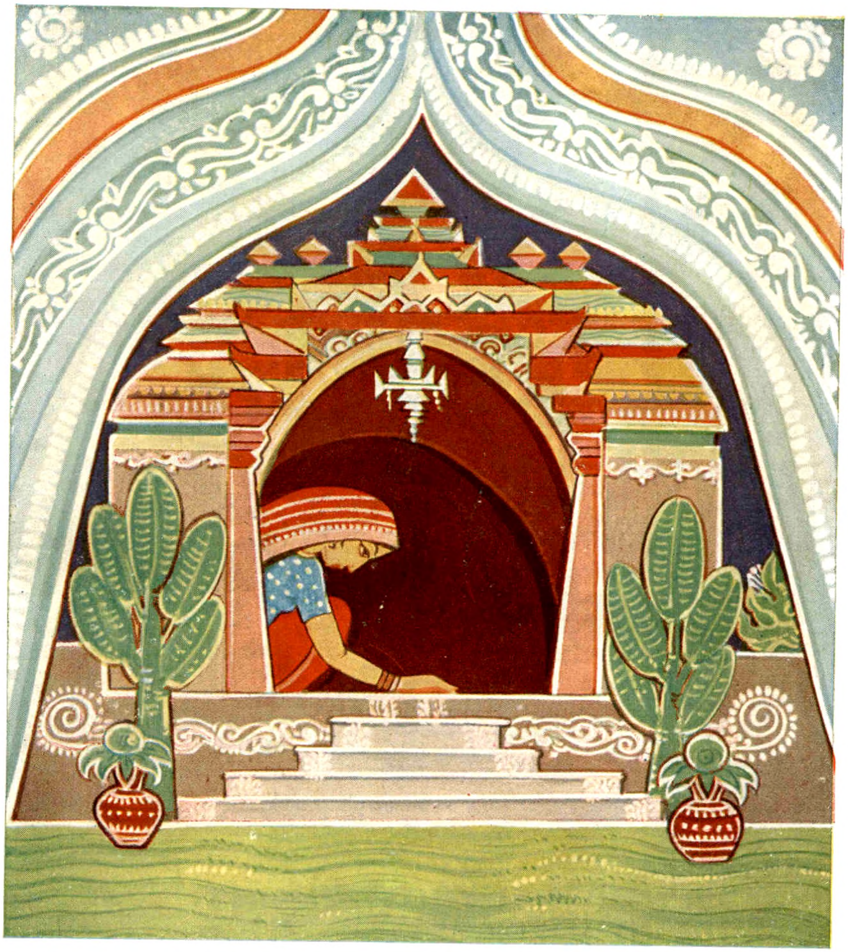


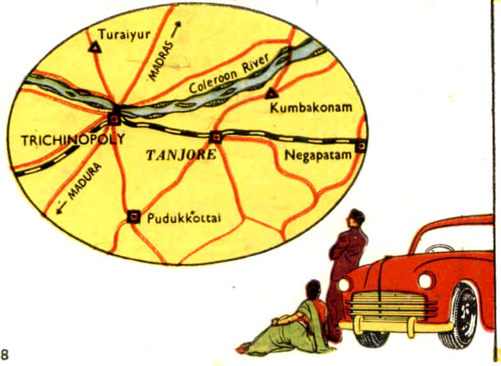
Artist: Kamala Ranjan Thakur

This design, used for Bengali New Year's greetings, issued by Burmah-Shell, is a typical example of how Indian Art could be applied to Advertising.

BURMAH-SHELL . . .
IN INDIA'S LIFE AND PART OF IT

Tanjore's dummy horse show

Tanjore, the home of Bharata Natyam, is also famous for its dummy-horse show, performed during the year-end festive season. Drawing upon mythology for themes, the dances—an intricate pattern of expressive movements and gestures—are performed to the accompaniment of classical music. The brilliantly coloured horses may weigh up to 1½ maunds, and the performance, often running to several hours, calls, therefore, not only for great skill but also much stamina.



Tanjore is 34 miles east of Trichinopoly which stands 248 miles down south on the road leading from Madras to Cape Comorin. Both accommodation and petrol are available in Tanjore.

A visit to the scenes of India's famous festivals ranks high among the pleasures of motoring made possible by John Boyd Dunlop's invention of the pneumatic tyre.

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